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The Sketch

[No connection whatsoever with the "Daily Sketch."]

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THE MOST EFFECTIVE APERIENT FOR REGULAR USE BY PEOPLE OF ALL AGES

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The *Evam William's*
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BRIGHTENS
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These same goods are sold at £2 5s. in our Paris House, but we give you the advantage of the present exchange. This is hosiery of a kind that few shops show. You may run across its counterpart at twice the price in a few houses that still place their faith in quality.

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19/11

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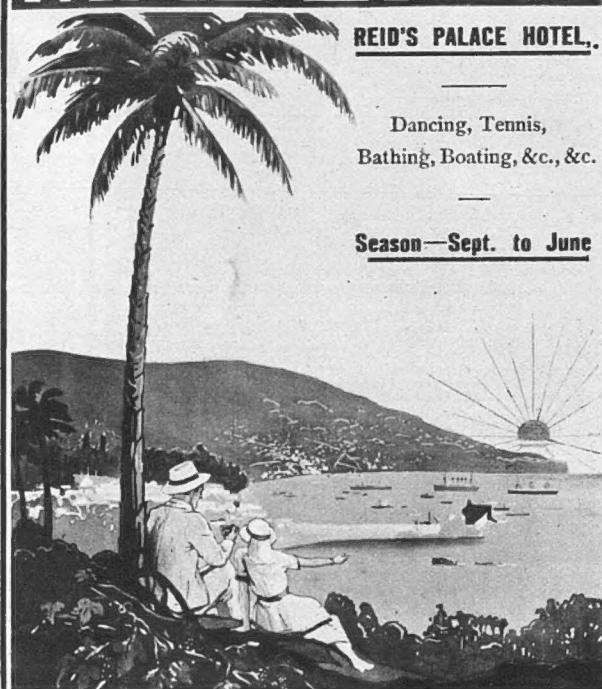
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REID'S PALACE HOTEL.



Dancing, Tennis,
Bathing, Boating, &c., &c.

Season—Sept. to June

View from the verandah and windows of Reid's Palace Hotel.

3½ days' delightful voyage by Union-Castle steamers.
5 days' voyage by luxurious "A" steamers of the R.M.S.P., via Spain and Portugal.

R.M.S.P. Steam Yacht "St. Margaret of Scotland."
Winter Cruises.

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Sunshine and Warmth in Winter.

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MADEIRA

The Flower Garden of the Atlantic.

Complete Freedom from Dust. Average Winter Temp. 61° F.

Regular port of call of Union-Castle and R.M.S.P. Co.'s magnificent steamers.

PASSEGES NOW AVAILABLE.

Sailings by R.M.S.P. Nov. 11th, 25th and Dec. 9th and 23rd, and by S.Y. "St. Margaret of Scotland," 1st week in each month from London.

CHRISTMAS IN MADEIRA

at REID'S PALACE HOTEL

Great festivities in preparation. Dancing and Music.

BRILLIANT FIREWORK DISPLAY ON NEW YEAR'S EVE

A wonderful and unique sight.—The whole town and far up the mountain-side is a blaze of fireworks. It is a local custom dating back many years, of seeing the Old Year out, and bringing in the New.

CHRISTMAS and the NEW YEAR this Season at REID'S PALACE HOTEL, as it now is, will long be remembered by those who are present.

The Hotel has been thoroughly overhauled. Its glorious position on the sea cliff is its great charm. New tennis and croquet lawn. Private bathing. 36 new bathing cabins. Raft. Children's pool filled up daily with fresh sea water. Fresh-water showers. Lift from sea to terrace above, where refreshments will be served during the bathing hours.

New orchestra from abroad, which will play during meals and on the terrace during the bathing hours. New Bungalow Restaurant and Tea Garden. Open-air Dancing on the tennis court on a specially prepared floor similar to the "Oasis" in Paris. An experienced staff is employed. The Cuisine, under the new management, has already made its name.

Reid's Palace Hotel and the Casino are under the control of L. GANDOLFO, Late Manager of the Westminster and the Meurice in Paris, and the Montreux Palace, in Switzerland.

Reid's Hotels have appointed MESSRS. PARSONS & BIRKETT, 149, Fenchurch St., E.C., as their London Agents. They have been provided with a plan of all rooms, views of hotel, booklets, &c., so that visitors can choose and book their rooms in London.

Information and illustrated pamphlets can also be obtained from the Royal Mail S.P. Co., Moorgate St., E.C. & 32, Cockspur St., W.; the Union-Castle Line, 3, Fenchurch St., E.C.; T. Cook & Son's Agencies, and the MADEIRA AGENCY, 11, ADAM ST., W.C.—who supply Power's Illustrated Guide with maps at 4/-.



REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

No. 1502—Vol. CXVI.

WEDNESDAY, NOVEMBER 9, 1921.

ONE SHILLING.

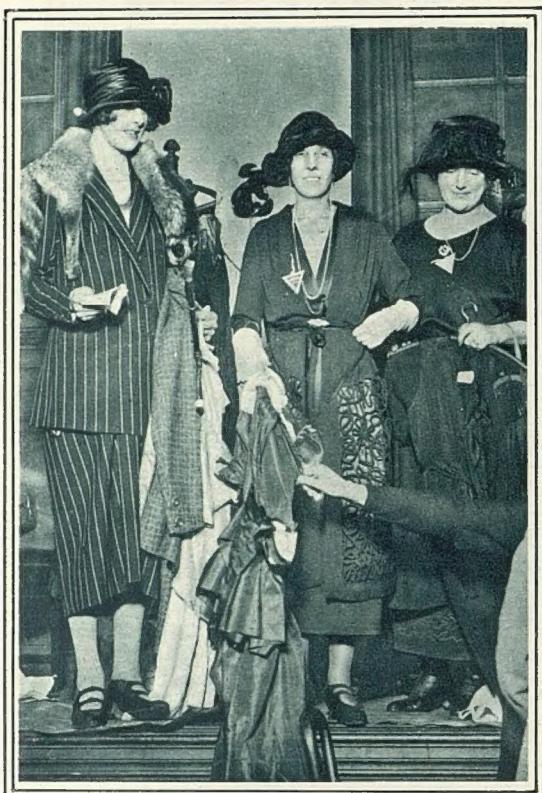


A POPULAR SOCIETY HOSTESS: LADY GLENCONNER; SPIRITUALIST, LITTÉRAUTEUR, AND BEAUTY.

Lady Glenconner is the widow of the first Lord Glenconner, who died on Nov. 21, 1920. Before her marriage, she was Miss Pamela Wyndham, and was, with her two sisters, Lady Elcho and Mrs. Adeane, the subject of a Sargent portrait which was the sensation of the year when exhibited at the Academy. Lady

Glenconner is an ardent Spiritualist, and has written several books, including "The Earthen Vessel." She is a leader of Society; and the mother of the Hon. Mrs. Lionel Tennyson, wife of the famous cricketer. She has three sons living—the eldest of whom is Lord Glenconner.—[Photograph by Dorien Leigh.]

SOCIETY GATHERS AT RETRIEVER TRIALS



THE DRESS STALL AT THE Y.W.C.A. BAZAAR : MRS. CLAUDE FERNEAUX, VISCOUNTESS BIRKENHEAD AND MRS. PEROWNE.



AT THE KENNEL CLUB'S RETRIEVER TRIALS : MAJOR VIVIAN LOCKETT THE POLO-PLAYER, AND THE HON. MRS. R. M. GRIGG.



WATCHING THE RETRIEVER TRIALS : MRS. BUSSELL, VISCOUNT



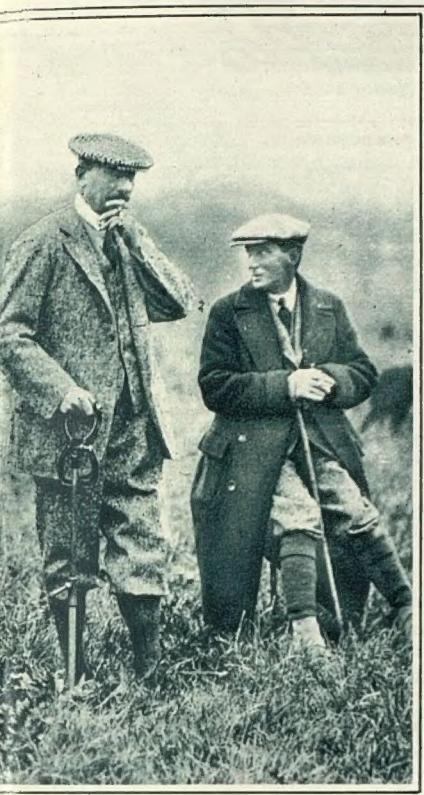
HANDLING A BAZAAR BUNNY IN AN "UNSHOPPY" FROCK : LADY MOIR AND BARONESS BENTINCK (RIGHT).



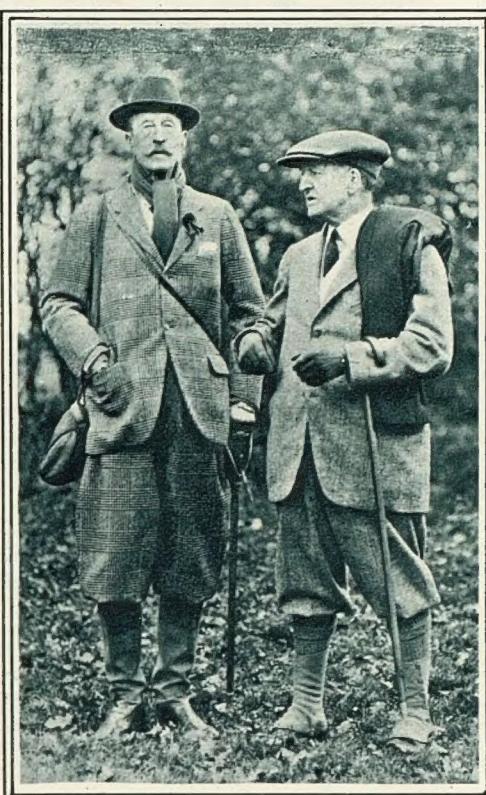
SOCIETY WAITRESSES : A GROUP INCLUDING MRS. DENYS ROYD, MISS LINDSAY,

The "Blue Triangle" Bazaar, in aid of the funds of the Y.W.C.A., was held at the Central Hall, Westminster, last week. Lady Selby-Bigge was the organiser, and the stall-holders, who acted as poultry and dress saleswomen, included the Duchess of Sutherland, the Marchioness of Carisbrooke, Lady Birkenhead, and other well-known people, all in their smartest frocks. Baroness Bentinck, who was also a stall-holder, is the wife of Major Baron Bentinck, C.M.G., C.B.E., D.S.O., late Rifle Brigade. He is the fourteenth holder of the title, which is a Dutch one, created in

AND THE "BLUE TRIANGLE" BAZAAR.



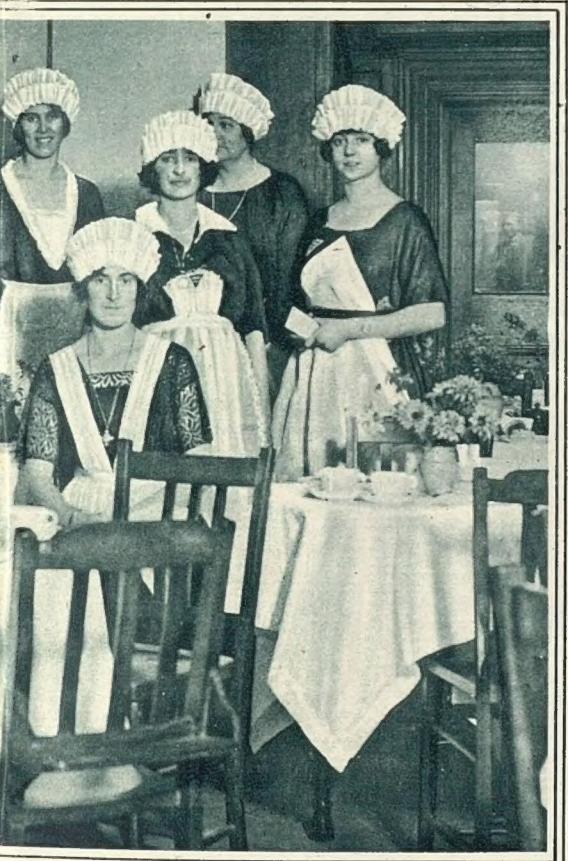
COUNTESS CANTERBURY, MRS. MACKIE,
CANTERBURY, AND MAJOR BRUCE.



AT THE RETRIEVER TRIALS AT CROWN POINT:
LORD CHESTERFIELD AND MAJOR H. TWYFORD.



SALESWOMEN: THE MARCHIONESS OF CARISBROOKE, THE DUCHESS OF SUTHERLAND, AND LADY SELBY-BIGGE, ORGANISER OF THE BAZAAR.



BY-BIGGE, MRS. BOWES LYON, MISS MOON, MISS
MRS. TOM DRAKE.



SUCCESSFUL SALESWOMEN AT THE CENTRAL HALL: MISS THOMAS, MISS MACLEAN, LADY ALICE MAHON,
LADY ARTHUR BROWNE AND MISS IBBERSON (L. TO R.).

1550.—The Kennel Club's Retriever Trials were held at Crown Point, near Norwich. Our photographs show the Hon. Mrs. R. M. Grigg, the youngest sister of Lord St. Leonards, with Major Vivian Lockett, the International polo-player. The retriever with them is Mrs. Grigg's Boss of Kentford. Viscount Canterbury, who was also present, is the sixth holder of the title. He is a late Captain in the Medway Division of Submarine Miners, R.E., and succeeded his cousin, the fifth Viscount, in 1918.—[Photographs by S. and G. and Farrington Photo Co.]

Being "Sunbeams out of Cucumbers."

LATELY I told the world how I visited Portugal in Piccadilly, and found Italy in Bond Street.

To-day I met a man who had discovered America in (or should I say *on*?) Bushey Heath. It was a very modern and up-to-date America, he said. It was at Hartesbourne Manor, the house Miss Maxine Elliott converted into the kind of house Mary Johnston or the American Winston Churchill would have written most romantic stories round.

It is a great two-storeyed white house, all trellised with green. There is the biggest imaginable verandah on two sides (where wistaria and clematis grow), and long cane chairs and low be-cushioned sofas; and there is the most wonderful view in the world of surrounding Hertfordshire.

Inside, there are rooms for every mood. Your modern actress is indeed a lady of luxury and a lady of many friends. Only in Royal sitting-rooms are usually to be found so many photographs of eminent personages. Crowned heads, and duchesses, and Cabinet Ministers rub shoulders together, surrounded by books in beautiful modern bindings. And there are at least half-a-dozen life-size portraits of Miss Elliott herself by the eminent artists of to-day. And so magnetic is the personality of the popular lady that even though her house is now let, my informer says he left it feeling he had made friends with one of the "big" moderns of two continents. (And she is now in America.)

1. This large lady in furs is calling upon Angela to inform her that she has been put upon the list of Mrs. Excesse Profite's Benevolent Fund for Providing the New Poor with Essential Luxuries—and will receive a weekly dole accordingly. Angela is *too* delighted.

It all makes me regret a million things that were added to my own education, and a million other things that were left out.

The Jottings of Jane, however irrepressible, will certainly never bring her to such fame and fortune!

At the Ritz the other day I found Mrs. Marsh, another charming American, who, unlike Miss Maxine Elliott, has given up all hope of Americanising her English setting. The Marshes have taken Warwick Castle for a term of years. Already I hear the beautiful old-world place has absorbed its present tenants, heart, mind and soul. Indeed, Mrs. Marsh is one of the simple, Southern, unadvertising feminists (by which I mean *feminine* ladies and not would-be Members of Parliament) who grow rarer and rarer. The Asquiths are amongst her numerous friends.

For a while the Marshes had that delightful house in Arlington Street next to Wimborne House, and gave entrancing little parties; but, alas! now the statelier atmosphere of the Elizabethan age seems to have driven them from this futurist London altogether. Even at the Ritz Mrs. Marsh, in a black coat and one of the new white velvet waistcoats, looked picturesque enough to hang on the walls of the oldest of feudal castles.

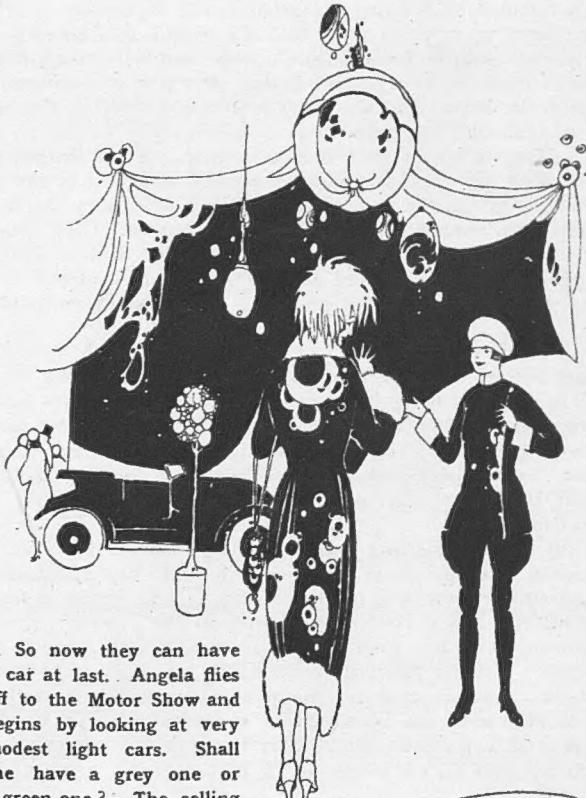
The Grand Duke Dimitri, at a neighbouring table, was quite in the picture. I wove so many stories round his pale blue eyes that

my own table found me too *distraite* to be companionable. My own table was mostly sailors too familiar with romance abroad to recognise it at home. Anyhow, they merely yawned when I rhapsodised, and only rhapsodised in their turn over a particularly intriguing *soufflé* (though I had on my newest clothes). But one of them had just come from Paris, and told me that the Ritz there was as much like a home from home as ever, as far as English women are concerned. Lady Strafford (Cora) is there (or was), and Lady Lister Kaye, and Lady Ribblesdale buying more wonderful clothes. And that nice American, Mrs. Hubbard, who now lives there altogether. (It was she who did so much for the Coulter Hospital in Grosvenor Square during the war.) And Rupert Higgins was in and out a good deal; and Ralph Lambton (Lord Durham's brother), and Colonel Vivien, who is still Military Attaché at our Embassy. Of course, he married Lady Aline Dawson-Damer, Lord Portarlington's sister, who, however, does not live permanently in Paris, but divides her time between her children here and her husband there.

Lady Drogheda was also at the Ritz in Paris, which appears to be journey's end for the present for her, in spite of many rumours in daily papers concerning her determination to discover some outlandish country all on her own, in competition with Mrs. Rosita Forbes—now Mrs. McGrath!

I confess I am more enthusiastic over Miss Winifred Stephens' project of founding a P.E.N. Club in jolly old Paris. I heard of it at the P.E.N. Club dinner at the Florence, where dear good Mr. John Galsworthy presided, and Miss Beatrice Harraden and Miss E. M. Delafield (just back from India) delighted us, and Mrs. Elizabeth York Miller and Edgar Jepson and others.

"Irrepressible Jane" looks forward to her first invitation to dine with Miss Winifred Stephens in Paris; and she positively longs for an invitation to dine with Mrs. Kate Douglas Wiggin in New York,



2. So now they can have a car at last. Angela flies off to the Motor Show and begins by looking at very modest light cars. Shall she have a grey one or a green one? The selling young lady, who really ought to know, advises her to have both, as they get out of order so quickly, and she can drive one while the other is overhauled.

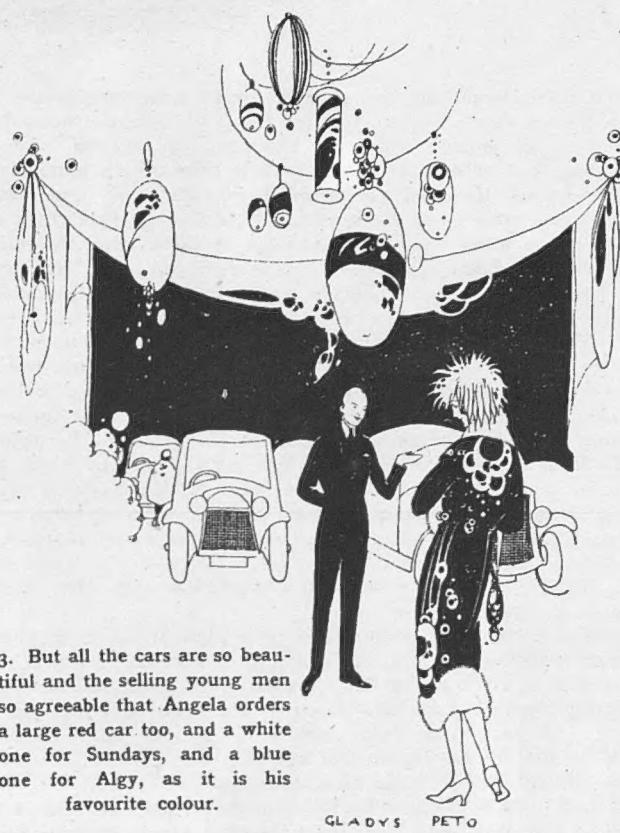
where that dear lady is trying to grow a gigantic cabbage patch where literary rabbits can run wild together.

Which reminds me that I am all out of love with a certain section of Society—with a capital "S." Gosh! The things they say about each other!

I have heard of young girls who drink and young men who drug, and married women who . . . but why go on? We have all heard



everything about them. Even Dean Inge isn't up to it. Not if it were really true. But it isn't. I don't believe half. It comes from this sudden returning to pre-war ease and leisure. We who were V.A.D.-ing for nearly five years are suddenly free to follow our imaginative minds too far. Men who were fighting are home, with a sense of something being wrong with the world. Each finds the other all on edge. And there are one or two degenerates who hope to disguise their



3. But all the cars are so beautiful and the selling young men so agreeable that Angela orders a large red car too, and a white one for Sundays, and a blue one for Algy, as it is his favourite colour.

GLADYS PETTO

own disgustingness by drawing attention to the weaknesses of others. And there are so many snobs about that if a story is told about a mere nobody, a name must be found to add colour; and if the name belongs to a duke or duchess, so much the better; and if it seems incredible, all the more dramatic; and the more dramatic a story is, the better it sells, or I should say, *tells*.

And, talking of snobs, here is a new story. A well-known snob was astonishing his world by showing marked attention to the commonest-looking girl in the ball-room. A friend asked him why he did it. He answered with dignity: "She is the daughter of the Countess of Ayr." He collapsed altogether when his friend said: "Don't be a fool! Our hostess introduced her as the daughter of the *County Surveyor*." To appreciate it you must say the italicised words aloud.

I found lovely Miss Miller-Graham and her mother (and all true mothers are proud of being known as a really beautiful girl's mother) at a party one evening lately. They are off to India soon for the winter, and so is Mrs. "Ronnie" Greville, who is always "in the movement," so to speak; while Mrs. Brinton left for New York last Friday, in the same ship as the Cornelius Vanderbilts and their daughter Grace.

And, joy of joys, hunting has begun—and talk of hunt balls (so many having actually fixed their date!)—and the Midlands are rapidly growing leafless, and the horses restive, and winter is here at last—for all Mr. Harry Butler may think to the contrary, strolling to his club in spring-like grey and a button-hole that suggests April in Piccadilly. And Sir Edward Worthington was quite right to wear his overcoat. And, in case you do not follow quickly enough, Sir Edward Worthington has been staying at Dunrobin with the Duke and Duchess of Sutherland; and Harry Butler is the young uncle of the Duchess, who is, of course, a daughter of his brother, Lord Lanesborough.

I have been to the Eleventh Exhibition of the National Portrait Society, at the Grafton Gallery, and most of all I enjoyed Mr. George Moore with a chaplet of orange-blossoms and forget-me-nots suspended over his head—a plastic fantasy of "Our Last Victorian," by Edmund Dulac. And I enjoyed the enjoyment of Elizabeth Asquith (I mean Princess Antoine de Bibesco) over it, too. She arrived with her mother and her half-sister, Lady Bonham Carter, all very interested indeed, and full of clever observations.

As usual, the Orpens are surrounded by admiring crowds, and there is a very satisfying bronze model of a young lieutenant of Hussars on his charger. My own pet cavalry officer (who accompanied me) pronounced it perfect in every detail. One has grown used to A. J. Munnings being almost perfect now in all his creations.

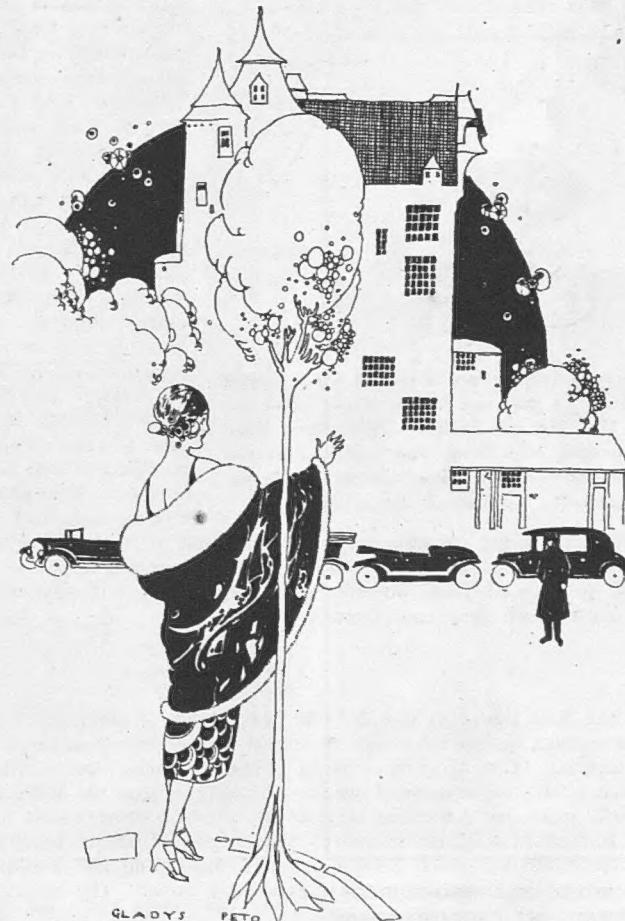
Being a child-lover beyond all else, I also adored László's "Our Johnny," a portrait of the most beautiful little boy, surely, in all the world. And because I know him, I stared long at Lord Birkenhead's face, by Harrington Mann, and wondered what next would become of him (and of the Conservative party), and I remembered as I stood staring at his daughter (the Hon. Eleanor Smith), by Flora Lion, that only yesterday I heard that she has one of those faultless memories that never miss an interesting point in the general table-talk that most people retain not at all. *She* should keep a diary. And so should Megan Lloyd George. And so should Sir William Orpen, or better still, a stenographer to take down every syllable that falls from his sitters' mouths. Lord Derby, Lord Bob Cecil, Mr. Lloyd George, General Horwood (who was Provost-Marshal at G.H.Q. in France during the war, and is now our Chief Metropolitan Policeman)—think what they might tell an they would! Think how interesting it would all be to—our grandchildren.

I saw both the Laverys there, and Lord Howe, and Lady Wavertree, and Mrs. Eddie Stonor, and Princess Obolensky-Yourievsky, who told me all about her concert on November 14, which should be of deep interest to all who love Italian sixteenth-century songs.

I am so surprised at the way we take for granted the dramatic age we live in. Time was when the whole world would have reverberated with feeling on hearing that a Tsar's daughter would sing professionally anywhere. To-day we merely applaud her pluck and go on to the next sensation. Certainly we are arrested for a moment by the astounding portrait of Lady Curzon, the fair and beautiful daughter-in-law of Lord Howe, who appears (to my seeing) anything but beautiful here. And if we know her, we stop and stare at quite a strange Lady Cunard, and refresh ourselves finally with Eric Kennington's fine pastels, and Ambrose McEvoy's water-colours, and something by Sir John Lavery, and the beautiful back of Mrs. Stormouth-Darling, as seen by Barnard Lintott, and, above all, Francis Macnamara's face by Augustus John.

And now, on the eve of Armistice Day, with the Victory Ball almost at our feet, what can we say on behalf of the Boy Scouts' and Girl Guides? Happily, little more is needed. Everyone is going. My snob friends are bursting into lists of duchesses and long lines of personalities, from ambassadors to baronets.

Irrepressible Jane will be there. Corelli Windeatt's Orchestra will be there. The Royal Albert Hall may overflow, but so will



4. After which Angela feels she must economise a little, so walks home from a dinner party, which saves quite two-pence on the Tube. And here are all the cars assembled outside the flats—and where are they going to keep them? As Mr. Arnold Bennett remarks: "Life is very queer."

the Prince of Wales' Boy Scout Development Fund. And, God bless him, Our Prince is doing his all for us and the Empire. It is up to us to encourage his Scouts to be worthy of him.—IRREPRESSIBLE JANE.

The Lawn-Tennis Players' Golf Meeting.



KNOWN AS MISS BOOTHBY IN THE LAWN-TENNIS WORLD : MRS. GREEN, DRIVING.



COMPETITORS FOR LORD DESBOROUGH'S CUP : MR. GORDON LOWE (SECOND FROM L.) AND MRS. LAMPLUGH (THIRD FROM L.).



FIRST IN THE BOGEY FOURSOMES: MRS. CROSTHWAITE, WHO PLAYED WITH MR. ALDRIDGE.



DRIVING OFF THE FIRST TEE: MRS. ALDRIDGE.



WITH LORD CHARLES HOPE : MR. C. J. H. TOLLEY, WHO WON THE CUP.



ONE OF THE COMPETITORS : MRS. LAMPLUGH.



SECOND IN THE BOGEY FOURSOMES : MRS. McNAIR, WHO PLAYED WITH HER HUSBAND.



ON THE FIRST TEE: MR. H. N. NEGRETTI, MR. J. S. WHITE, MISS KEMMIS BETTY, AND MRS. A. W. S. ALDRIDGE.



THE GREAT LADY LAWN-TENNIS PLAYER DRIVING : MRS. LAMBERT CHAMBERS.

The yearly golf meeting of the Lawn-Tennis Players took place at Coombe Hill. There were forty-nine starters in the competition for the cup presented by Lord Desborough, the lady players receiving an extra six strokes added to their Golf Union handicaps. Mr. Tolley and Lord Charles Hope, both eligible as lawn-tennis players, were something of "tigers" among the "rabbits," and the ex-amateur champion carried off the cup and the scratch prize with a return of 72 plus 4—76. Miss E. J.

Johnson gained second place with 97 less 19—78. Mrs. Lambert Chambers had an unfortunate 10 at the long hole, but dutifully handed in her card of 103 less 12—91. Mr. A. H. Lowe recorded a 92 less 9—83; and Major Kingscote had a 93 less 7—86. There were foursomes in the afternoon. Mrs. Satterthwaite and Tolley joined forces, but abandoned the game owing to the drenching rain. Mrs. Crosthwaite and Mr. A. W. S. Aldridge did best with three down.

Karsavina, Fay Compton, and Whistler Featured.



BASED ON WHISTLER'S PORTRAIT OF HIS MOTHER:
MISS FLORENCE TURNER AS CONSTANCE.



SOPHIA BAINES
IN THE FLOWER
OF HER YOUTH:
MISS FAY COMPTON.



SOPHIA WATCHES THE PARISIAN DANCER : KARSAVINA (CENTRE) AND MISS FAY COMPTON (L.).

"The Old Wives' Tale" is the greatest novel which Mr. Arnold Bennett ever wrote, and it should make a magnificent film, as it will be remembered that the story, which is unfolded in the Five Towns and in Paris during the Siege in 1870, is both picturesque and dramatic. In the hands of the Ideal Film Company, the great novel has every chance of an equally great

success as a picture, for not only is Miss Fay Compton playing one of the leading rôles—that of Sophia—but Tamara Karsavina, the famous Russian dancer, is appearing as the Parisian dancer. The part of Constance is played by Miss Florence Turner, and the make-up used for her old age is based on Whistler's famous portrait of his mother.



BY KEBLE HOWARD ("Chicot.")

Village Life
in Winter.

It sounds, I know, depressing. It reminds you of dark roads, and deep puddles, and one flickering gas-lamp, and three flabby oranges pitting their attractions against a half-filled bottle of pear-drops in the window of the village shop.

But all that, friend the reader, is a thing of the past. Village life in this enterprising England of ours is now as hectic as any life you will find in our towns or cities. "Hectic" is the exact word. "Gay" would be too mild. "Joyous" would not express the atmospherical conditions at all.

And what, you will ask me, has brought about this change? Motors? The kinema? Oh, no. The dancing craze. I always knew something would do it. The magic lantern was tried, flourished for a while, and then perished for lack of slides. Penny readings had their day. The circus came but once in a while, and never in the depths of winter. But the craze for dancing has roused the English countryside from its lethargy, and dragged even the Squire from his arm-chair before the blazing logs. You know nothing about English village life to-day—or rather, to-night—unless you picture it a hop-field of beauteous limbs whirling to the crash of the local jazz band and the unrestrained popping of *Lemonade très sec 1921*.

Oh, yes, it is all to the good.

The "Chingy-Wingy." The strange thing about your English villager is this—when he does let himself go, he leaves the breathless townsman far, far behind. London thought it knew a thing or two about modern dances, but in villages and places where they do dance you will come across ambitious caperings that poor old London can never hope to emulate with success. It may be the superior air of the country; it may be the madness of desperation; it may be the exhilarating brand of refreshment I have mentioned. Whatever the cause, the truth is as I have set it down.

And I will prove it to you, oh doubter. Here is an extract, undefiled, from the columns of a local journal—

"LEGION DANCE.—Local dancing enthusiasts spent another enjoyable evening at the schools on Saturday last. The occasion—the second monthly dance in connection with the M—branch of the British Legion—was honoured by the presence of— (Here follow the names of all the local dignitaries, from the Squire, D.S.O., to the Sexton, P.P.C.). The local Syncopated Orchestra provided the music, and responded generously to the numerous requests for encores. A feature of a substantial and varied programme was the reception accorded the irresistible one-step chingy-wingy, an item which is fast becoming popular with regular dance-goers in the parish. The catering arrangements gave every satisfaction."

In the old days, once a year would have been considered quite sufficient for indulging—it was invariably called indulging—in the polka, the waltz, and the mazurka. But the chingy-wingy will not be denied. Having once tried it, you must repeat the exotic delight once a month or be haled to the lock-up for having rent your garments on the village green.

Are Tall Men
Always Rich?

If you want to say anything about motors and motoring, this week, I suppose, is the week to say it. All the motor experts are banded together, intent upon selling their new cars to the public, and also on finding out, one is convinced, what suggestions, if any, the public have to make. Well, with all due apologies to Mr. Gerald Biss, the Aristophanic motor correspondent who scintillates elsewhere in this journal, I have a grievance against the manufacturers of motor-cars, and more particularly against the brilliant gentlemen known as body-builders.

And my grievance is this. They take it for granted—not all of them, perhaps, but far too many of them—that a tall man is of necessity a rich man. That is to say, if a tall man—by which I mean a man anything over six feet—wishes to drive himself, he must pay a fairly hefty price for the privilege of having room for his legs.

Now I maintain—and I have taken the trouble to lay the question in writing before certain famous body-builders—that your owner-driver is usually a man of moderate means; whereas the chauffeur, whose employer provides him with a little palace on wheels, is more likely to be under than over six feet. In other words, the man who requires plenty of leg-room doesn't always get it on a car of moderate price; while the man who drives for somebody else has to put a couple of cushions at his back before he can reach the pedals.

You may say, "Ah, yes; but you cannot expect the same amount of leg-room for £500 as you would be entitled to get for, say, £1000." My answer is that the two-seater, being built on precisely the same chassis as the four-seater, could, if it liked, give sufficient leg-room for a giant. But does it do it? Let the alert, clean-shaven, keen, persuasive gentlemen now assembled in the West End of

London put the question to themselves fairly and squarely—Are tall men always rich? It would be to their own interests to find the correct answer.

That is a curious point, by the way, about tall men. They may inherit vast wealth; but do they ever make it? I am unable to think of a single example. Here is the nucleus of a new game for winter evenings—should the chingy-wingy ever flag.

There is no time like the present! Have you yet tried for the £100 common-sense gift? You will find the conditions for gaining this £100 on page i.



THE THREE LEADING WINNING JOCKEYS: "STEVE" DONOGHUE (RIGHT), F. BULLOCK (LEFT), AND B. CARSLAKE.

At the end of October, which is practically the finish of the flat-racing season, "Steve" Donoghue (125 wins to his credit) still retains his title of champion jockey. F. Bullock comes second with 115 wins; and B. Carslake takes the third place with 83.

Photograph by L.N.A.

Hunting Again; and an Agricultural Show.



THE VINE MEET AT EWHURST PARK: THE DUKE OF WELLINGTON (MOUNTED) AND HIS DUCHESS.



OUT WITH THE VINE: LADY ROSEMARY PORTAL AND CAPTAIN BARNES.



GUESTS OF LORD TREDEGAR: MRS. D. FORESTIER WALKER, MRS. HALL, THE HON. EVAN MORGAN, AND MISS AVIS MORGAN (LEFT TO RIGHT).



COL. R. FORESTIER WALKER, D.S.O., MR. G. FORESTIER WALKER, THE HON. MRS. BASIL MUNDY, AND MISS CLAY; AND (FRONT ROW) MISS GWYNNE HOLFORD, MISS LINDSAY, AND MRS. L. FORESTIER WALKER (L. TO R.).



A GROUP AT THE NEWPORT AGRICULTURAL SHOW: MISS WILLIAMS, MISS F. WALKER, MISS D. FORESTIER WALKER, AND MRS. R. C. WILSON.



AFTER THEIR PICNIC LUNCH AT THE NEWPORT AGRICULTURAL SHOW: MISS C. LLEWELYN, WITH MAJOR STEVENS AND SIR LEONARD W. LLEWELYN, K.B.E., OF MALPAS COURT, NEWPORT.

Our page of out-of-doors snapshots shows the Duke and Duchess of Wellington and Lady Rosemary Portal, the wife of Colonel Wyndham Portal, and daughter of Earl Cairns, at one of the opening meets of the season.—The photographs of the Newport Agricultural Show

include snapshots of members of Lord Tredegar's house-party. The Hon. Evan Morgan is Lord Tredegar's poet son, Miss Avis Morgan is his niece, and the Hon. Mrs. Basil Mundy his sister. Sir Leonard Wilkinson Llewelyn is a well-known coal-owner and engineer.

Photographs by S. and G.



TO MARRY MR. H. MAURICE HILL TO-DAY, NOVEMBER 9, AT HER FATHER'S HOUSE :
MISS MARY PELLY.

The marriage of Mr. H. Maurice Hill and Miss Mary Pelly, daughter of Sir Harold Pelly, is fixed to take place to-day very quietly at Thorngrove, Gillingham, Dorset, the house of the bride's father. The bridegroom is unable to attend church, as he has not yet sufficiently recovered from the wounds he received in the war, so the marriage takes place at Thorngrove by special license.

Photograph by Farringdon Photo Co.

the self-respecting male converted by the slow drift of fashion (if that is the proper name for contemporary slovenliness) from the rigid propriety of a black tube (or dome) into the skittish case of dinted green felt.

Why, Sir, When I Was A Young Man if anybody had attempted to walk down Bond Street in a—what do they call the things? —Homburg hat, he would have been asked to resign from his clubs. All of them. Even the—but they hadn't formed that yet, had they? No, Sir, the old War Office was still there. So he would. And rightly so.

But apart from that minor modification, you may say that our gentlemen, from the neck down, are what they were in 1895. And further off than that. But (there is no need to remind a public which is so largely—see Census, 1921—married) about the present season of the year the fashions for a large and vivacious portion of the population are believed to change. That is to say, they look exactly like the year before. Only it costs a little more to look like that.

And are we, are any of us contented with the present condition of the art of female adornment? Has it, do we feel, done its best for the beauty of our public places? Are you really pleased with that hump-backed ideal which begins in round shoulders and ends in a pair of attenuated stilts? Can you honestly say that you like what the Male Modiste (who learnt how to do it from Mr. Robert Hale, in "Irene") calls, as he runs round you with his head on one side and his mouth full of pins, The Silhouette?

YOU will find, if you look about you, that the Polite World has resumed its customary avocations. There is the normal output of engagements arranged. And disarranged. The usual Mrs. Ffolliott (accompanied by Miss Hepzibah Ffolliott) announces to an expectant community her withdrawal to San Remo for the winter, together with a chilling intimation that No Letters Will Be Forwarded. And London goes on much as before.

Because they have all (see opening sentence above) resumed their customary avocations. Except that they have returned to them, as is usual about this time of year, in slightly different clothes. Not all of them, of course. Because an immutable fixity broods over the—if one may adopt the language of haberdashery—Gents' Department.

England has only seen one revolution in manly attire in our time. And it is doubtful whether it would survive another. We have lived to see the headgear of

Horrid I call it. And you can write to the Editor and tell him exactly what you like about the badness of this particular page of an otherwise diverting paper. Horrid, I repeat. All humped up. And a skirt with nowhere to go. Looks mostly like the south aspect of an Anglican Bishop growing up into a hearthrug with spinal trouble. So there.

The fashion of 1921 is demonstrably ugly. Which is a pity, because the wearers of it are so manifestly not (tact: that's what it is)—and now you'll tear up the letter you wrote after reading the last chapter, won't you?) But just candidly compare it with the pleasant outline of past years and see what it looks like.

Think for a moment of the silliest of them all—the wasp-waisted, puff-sleeved *Merveilleuse* of 1890. And stand next to her one of our hunch backed little kilts of 1921. Who looks silly then? It isn't the lady in the funny-looking hat, because at least you can see her face, whilst her competing sister seems to be wearing



OFF FOR A DAY'S CANVASSING: MR. PERCIVAL N. WHITLEY, SON OF THE SPEAKER, AND HIS SISTER, MISS PHYLLIS WHITLEY.

Mr. Percival Whitley, son of the Speaker of the House of Commons, is a candidate for the Skircoat Ward of Halifax. Our photograph shows him starting off for a day's canvassing with his sister, Miss Phyllis Whitley.

Photograph by T.P.A.



THE FIRST WOMEN BARRISTERS TO BE "CALLED" IN THE UNITED KINGDOM: MISS F. C. KYLE (RIGHT) AND MISS A. K. DEVERELL.

The first women barristers to be "called" to the Bar are Miss F. C. Kyle, of Belfast, and Miss A. K. S. Deverell, of Greystones, Dublin. They were admitted by Lord Chief Justice Molony in the Dublin High Court last week. Miss Ivy Williams and Miss Helena Normanton have both qualified for the English Bar, but have not yet been called.—[Photograph by T.P.A.]

a flower-pot crushed firmly down on to the bridge of her nose in a discreet endeavour to conceal her features in the best style of 1921. A wise precaution in some cases. But not, oh not in all (more tact!).

No. We are fallen on evil days, and the silhouette of our period is an ungracious thing. Our grandchildren may dress up to look like us at Fancy Balls. But they will never (you live another sixty years and see!) revive our fashions for any inherent beauty. We shall just be curiosities. Like the crinoline. And not half so nice to look at.

So there had better be a Conference about it whilst all the other people are at Washington. Then we shall see the Plimsoll Line lowered to a reasonable point on the ankle. And people will begin to look nice once again.

In Her Sussex Square Drawing-Room.



THE WIFE OF THE SECRETARY OF STATE FOR THE COLONIES AT HOME: MRS. WINSTON CHURCHILL.

Mrs. Winston Churchill, the beautiful wife of the Secretary of State for the Colonies, has a beautiful house in Sussex-Square, where this "at home" photograph of her was taken. Before her marriage, which took place in 1908, she was Miss Clementine

Hozier. Mr. and Mrs. Winston Churchill have one son and two daughters. The wife of the Secretary for the Colonies is a clever and artistic as well as a beautiful woman. Last week she was in Manchester for the University Appeal Fund Bazaar.

Photograph by F. W. Schmidt.



Lydia Lopokova

PLAYS YOU MUST SEE

"THE BEGGAR'S OPERA" (LYRIC, HAMMERSMITH).
Mr. Gay's famous Operetta is presented in C. Lovat Fraser settings. Beautifully costumed, staged, and sung.

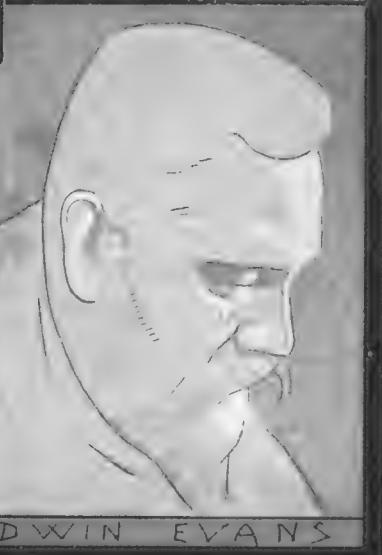
"A BILL OF DIVORCEMENT" (ST. MARTIN'S).
A triumph for Meggie Albanesi. A great play—presuming an Act allowing insanity to be a valid plea for divorce.

"AMBROSE APPLEJOHN'S ADVENTURE" (CRITERION).
Charles Hawtrey in perfection as his stage self and as a "tuppenny"-coloured, Skeltry pirate with "scummy" oaths.

"THE SIGN ON THE DOOR" (PLAYHOUSE).
A Murder-Mystery Drama; and a magnificent piece of acting by Miss Gladys Cooper. Altogether a "gripping" play.

PLAYS EXCEPTIONALLY WORTH SEEING.

1. "THE SLEEPING PRINCESS" (ALHAMBRA).
M. Diaghileff's company of Russian dancers at its strongest, in a charming version of the old fairy-story with Tchaikovsky's music, which has taken since 1890 to get to London. Having seen it but once, we are waiting a second visit before deciding whether or no to place it under the "Plays You Must See" heading.
2. THE GILBERT AND SULLIVAN OPERAS (PRINCE'S).
Rupert D'Oyly Carte's Season; with all the favourites which have made Gilbert and Sullivan Opera a delight for so many years.
3. "BULLDOG DRUMMOND" (WYNDHAM'S).
Described by Mr. Gerald du Maurier as a "Thick-Ear Play"—otherwise, hot-and-strong melodrama. An adventure by "Sapper," and a great popular success; with Mr. du Maurier.
4. "THE LEAGUE OF NOTIONS" (NEW OXFORD).
Good to the eye and to the ear. Spectacle; Dancing; Numbers The Dolly Sisters; beauties from this side and the other; and gorgeous dresses.
5. "THE FUN OF THE FAYRE" (LONDON PAVILION).
Mr. Cochran's latest revue. Spectacle, songs, dances; dresses charming and daring. Featuring Evelyn Laye, June, Irene Brown, Walter Williams and Alfred Lester, Mitty and Tillio and others. Also the Dolly Sisters, in the last act.
6. "THE CO-OPTIMISTS" (PALACE).
An amusing "Follyish" show, described as a Pierrotic entertainment. The Optimists who form the Co. include Phyllis Monkman, Betty Chester, Laddie Cliff, and Melville Gideon.
7. "QUALITY STREET" (HAYMARKET).
Sir J. M. Barrie's most sugary play, charmingly presented, and well acted by Fay Compton, Mary Jerrold, Hilda Trevelyan, and Leon Quartermaine.
8. "THE PEEP-SHOW" (HIPPODROME).
A merry mixture of revue and pantomime, with Stanley Lupino at his best, charming Annie Croft, Mona Vivian, Fred Allendale, and others. Recently added is the remarkable scene-changing by light—"The Valley of Echoes."
9. THE EVERYMAN THEATRE PLAYS (HAMPSTEAD).
Here we have a frequent change of programme, featuring plays exceptionally worth seeing—and highbrow without being *too* highbrow
10. "SALLY" (WINTER GARDEN).
Musical comedy—mostly Leslie Henson, but with large doses of George Grossmith, Dorothy Dickson, and other clever people.



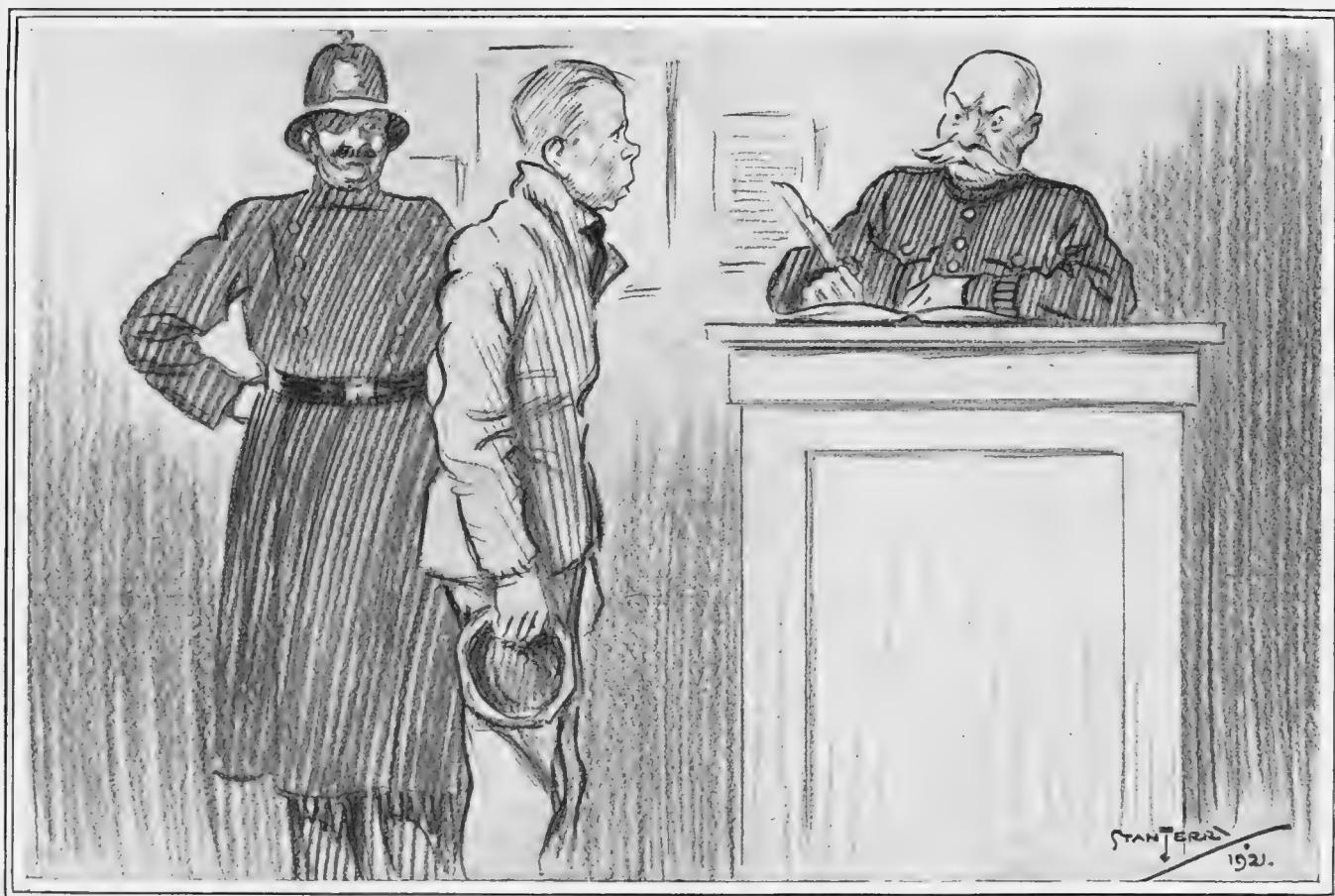
MATHESON LANG

EDWIN EVANS

So much interest was aroused by the publication of our list of "Plays You Must See" and "Plays Exceptionally Worth Seeing" that we re-issue it—of course, bringing it up to date. The opinion is purely editorial and entirely unprejudiced, and for the benefit of those who are not regular visitors to town, and have but a short time at their disposal. It must be emphasised that there are other entertainments well worth seeing. These include the Carl Rosa Operas; London's Grand Guignol; "The Golden Moth"; "Sybil"; "Pins and Needles"; "Paddy the Next Best Thing"; "The Speckled Band"; "The Gipsy Princess"; "Welcome,

"Stranger"; "The Only Way"; "The Burgomaster of Stilemonde"; and "Cairo." Moreover, it must be added that none of these "mentions" is paid for, and that in no circumstances will any be paid for. (Nov. 4, 1921) — The Chevalier de Bosschère's impressions include the "Pogo" scene in "The Peep Show"; a note from "Quality Street"; Miss Grace Glover, of "The Golden Moth"; Mme. Lydia Lopokova, who is dancing in "The Sleeping Princess," at the Alhambra; and Mr. Edwin Evans, the musical critic who is so great a friend to the Russian Ballet in London.—[SKETCHES BY JEAN DE BOSSCHÈRE.]

Dignity and Impudence.



THE INSPECTOR : Name ?

THE INSPECTOR : Nationality ?

THE INSPECTOR : Business ?

PRISONER : Pat McSweeney, Sorr.

PRISONER : Oirish.

PRISONER : Italian organ-grinder, Sorr.



THE LADY OF THE HOUSE : How is it your butter has such a rank flavour ?

THE DAIRYMAN : Couldn't say, I'm sure, Mum — unless it's because it comes from a nobleman's dairy.



PETER'S PROBLEMS: No. V.—CRÈME - DE - MENTHE.

BY W. DOUGLAS NEWTON. (*Author of "Low Ceilings," "Green Ladies," "War," "Westward with the Prince of Wales," &c.*)

THE District Detective shuffled his papers together and said, "Well, this is all pretty straightforward, hey?"

Obtaining no answer, he stared at the brilliantly upholstered young man, who, like a gay leaf in a soft wind, was drifting about the great living-room of this second-storey flat. He coughed and mentioned again:

"Pretty straightforward, I think. Seems a pity they dragged you inter it, Mr. Paul Peterr."

The languid young man put a sheaf of pamphlets he had collected from the piled-up masses of papers on the bottom shelves of the late Anwell Collin's fine library on to the desk, and tacked towards the District Detective.

"It's all over for the servant Phelps save the sentence, then?" he said.

"That's about it," beamed the officer. "The thing is watertight. Professor Collin is struck dead by means of a bronze Venus, edge of squared pedestal entering brain above ear, causing fatal wound. Choice of weapon shows lack of premeditation. It was used, say, in sudden panic or surprise. Who could have used said weapon? Only Phelps, the Professor's man. He was alone in the flat. Both day and night porters declare Professor had no visitor or visitors—fact, 'e is a bit of a hermit; nobody ever calls. Professor was therefore alone in flat with Phelps from moment he came in after twelve last night until police arrived this morning. Nobody else could have got in to the place."

"The balcony and the fire-escape touch no responsive chord in your mind?" said Paul Peterr sleepily.

"All French windows latched—inside," said the District Detective in triumph. "Of course, murderer might have got in that way, but porters report that nobody but tenants have left the block of flats since twelve last night. That's definite. So they couldn't have got out through the door. Satisfied?"

"Sounds all very solid—not to say thick—for Phelps," murmured Paul Peterr.

"Well, then, Phelps was the only human being in contact with and having access to this room. On top of that there's the motive. The Professor was leaving for a Continental holiday to-day. He had £5000 in notes in his safe—he was lavish in mind. The £5000 notes is vanished, but safe shows no sign of being forced. It was opened by somebody who had control of keys."

"Tremendous," sighed Paul. "Again the finger of you-know-what points at Phelps. And you, going straight to Phelps, abstracted the £5000 from his innermost pocket?"

"Not so fast," said the District Detective sourly. "We haven't found those notes—yet. But we will. He's hidden them somewhere, of course. We have found something else, though. Phelps was leaving the Professor's service to-morrow. He was kicked out—for stealing. A month ago the Professor detected him in feathering his nest, and gave him notice. You see where that points?"

"Even more," sighed Paul Peterr. "I can even see the slow churning of your ruthless reconstruction. Phelps, the ruined one, facing a hopeless future, sees his chance of getting an easy £5000. He was in the act of opening the safe when the Professor turned up. In his panic he snatched up Venus and struck. A perfect case. Then he waited until the detective force had its full night's sleep and telephoned for them."

"Oh, he thought he could bluff out. . . ."

"Quite," agreed Paul Peterr. "That don't seem a real difficulty to me. What does, is fourteen empty crème-de-menthe bottles and one unwashed glass that must have contained the same unmistakable and sticky liquid last night."

"The Professor was a queer fish in his tastes," mumbled the District Detective.

"He was, he was a teetotaler. Phelps swears it; the porters and others who cast appraising eyes on his incoming parcels support the statement. Yet there stands the battle array of crème-de-menthe. Also there are the yellow rose-petals over by that window there."

The District Detective followed Paul Peterr over to the recess of one of the windows. There, screened by the curtain, was a big patch of yellow rose-petal.

"Huh!" said the District Detective. "Not at all," said Paul Peterr—"mysterious is the word. The Professor never had flowers in his room, never wore them. How did they get here?"

"I'd say a friend brought 'em here, only he didn't have no friend here—he hasn't got any friends."

"Quite a lot of rose-petals," said Paul Peterr reflectively. "Too many for a mere masculine button-hole. Say, rather, a little cluster—such a cluster as a woman would wear in her belt. A woman—that almost inevitably links up with crème-de-menthe."

The District Detective relieved his soul in a loud cackle. "A woman!" he gasped. "Oh, my eye, a woman, an' that dry ole stick of a hermit of a professor!"

"Professors are conspicuously unexpected," said Paul Peterr. "Do you know many, for instance, who go regularly to music-halls?"

"No, none," snapped the District Detective.

"Wrong. You know one. Professor Collin did." Paul Peterr made a long arm over the desk. He picked up the little pile of pamphlets he had placed there. The District Detective saw with a gasp that they were the programmes of practically every "twice-nightly" music-hall in the Metropolis.

"Yes, when he came home late, as he so often did, it wasn't from a meeting of a Learned Society, it was from a music-hall. Here's the proof. I'll admit that he went to these homes of dreary joy for a definite reason. Glance through the items. Notice anything? Let me prompt you. You will see that in all these programmes, two items are repeated always. One is 'The Poet and Peasant' Overture, which is inevitable; the other is La Belle Margottin."

"I know her," said the District Detective; 'a big, manny blonde with a greedy hooked nose and fierce eyes.' He stared at Paul Peterr. "If you are saying that the Professor was sweet on her, an' that he had her here, I think you're chasing a dream. Anybody would remember her if she as much as showed her profile in the building."

Paul Peterr opened the French windows, went out on the balcony, and climbed three steps of the fire-escape. On the fourth was the yellow petal of a rose which had drifted into a corner.

"All very-fine," said the District Detective when they had regained the room. "She may have got into this room that way, but how did she get out, through latched windows? How, hey? You know yourself that nobody but tenants has left the building."

Paul Peterr had the porter in. "Is a lady on the music-halls called La Belle Margottin a tenant of these flats?" he asked.

"No sich person here," said the porter.

"There you are," said the District Detective.

"She is a big, manny blonde, with a greedy, hooked nose and fierce eyes; she probably told you some time ago she was going to the Continent, and she left for it this morning."

"You mean Mrs. Rose Coryphaeus," said the porter. "Yes, that's her, an' she did leave this morning. Tenant of the top flat. Didn't know she was on the 'alls, Sir. Never let out a word of it, though she did visit away a lot, an' kept late hours when she was 'ere. . . . I thought it was bridge parties. No, Sir, I never saw her with the Professor."

"But she likcd crème-de-menthe?"

"Loved it, Sir. Always going up to her it was. It was the only thing she an' the Professor 'ad in common, in a manner o' speakin'."

"That and the fire-escape," sighed Paul Peterr. "You'd better come up and break into the lady's room for us—no, don't be afraid; she won't come back to make trouble."

In La Belle Margottin's flat they found evidence enough to show that she was astonishingly fond of money and had found the Professor very accommodating. They also found letters to prove that though the Professor was deeply, if secretly, in love with her, her own affections were considerably restricted by the possession of a definitely active husband.

She had probably agreed to go off with the Professor in the hope of making a final coup of £5000. The Professor, who seemed academically bent on marriage, no doubt had protested, and the bronze Venus had ended the argument.

The facts were, as the District Detective had said, quite straightforward—when one found them. No details were missing, down to La Belle's unparalleled collection of crème-de-menthe bottles, and the remainder of her yellow roses, which had been tossed into a fireplace.

La Belle was never seen again, but the notes drifted sadly back to Britain one by one.

THE END.

A Shakespearean Actress in a Colour Film.



STEPHANIE DANGERFIELD IN "THE GLORIOUS ADVENTURE": MISS ALICE CRAWFORD.

Miss Alice Crawford is a well-known Shakespearean actress, and was associated with the late Sir Herbert Tree in many of his noted productions. She will also be well remembered as Glory Quayle to Mr. Matheson Lang's John Storm when "The Christian" was revived and ran for so many months at the Lyceum, and afterwards at the Shaftesbury. She has played a wide range of costume rôles, from the dashing Lady Castlemaine in "Mavourneen," at His Majesty's, to the

Quaker heroine in "Matt of Merrymount," at the New. Miss Alice Crawford is as brilliant as a film actress as she is on the speaking stage, and is shown on our page as Stephanie Dangerfield, one of the chief characters in the wonderful colour film, "The Glorious Adventure," in which Lady Diana Cooper is also playing. The picture takes place in the time of Charles II., and Miss Crawford wears some beautiful period dresses, designed and made by Reville.

Natural colour photograph by Reville Studio; dress by Reville.

Earl's Daughter and Baron's Daughter-in-Law.



THE WIFE OF MAJOR THE HON. LUKE WHITE, M.C.: LADY LAVINIA WHITE.

Lady Lavinia White is the wife of Major the Hon. Luke White, M.C., late 11th Hussars, the only son of the third Baron Annaly. She is the second daughter of Earl Spencer, and was married in 1919. Major

and Lady Lavinia White have a town house in South Street, Park Lane, and are very popular in Society. This portrait is by M. Leo Klin, the young Russian artist.

FROM THE PORTRAIT BY LEO KLIN.

Silent Stage Star and Dumb-Bell Expert.



KEEPING THAT "SLINKY" FIGURE FIT: NAZIMOVA, THE FILM STAR.

Nazimova, the film star, is famous for her lovely "slinky" figure and sinuous grâce, and she is wise enough to know that these beauties come from perfect muscular fitness as well as natural grace, so she keeps fit by means of daily exercises. She is now being seen in "Stronger than Death," a screen adaptation of Wylie's novel, "The Hermit Doctor of Gaya."

Photographs by Dorien Leigh, exclusive to "The Sketch."

"Faith, I'm no Lady": The Merry Monarch's Nellie.



AS NELL GWYNNE AND AS HERSELF: MISS EVELYN LAYE, OF "THE FUN OF THE FAYRE."

Miss Evelyn Laye, who plays the lead in "The Fun of the Fayre," at the London Pavilion, makes her first appearance in the revue as Nell Gwynne, at St. Bartholomew's Fair, and has an amusing passage of arms with Lady Castlemaine (who is played by Miss

Irene Browne), before the Merry Monarch, Charles II. The play-actress gains the day, prefacing her witty impertinences to the Court lady by the remark: "Faith, I'm no lady." Miss Laye is shown on our page in her period costume and as herself.

Photographs by Foulsham and Banfield, Ltd.

June Triumphs in November.



A DAINTY VISION IN FILMY WHITE: JUNE
IN "THE FUN OF THE FAYRE."



WITH MR. CLIFTON WEBB IN "WHOSE BABY
ARE YOU?": JUNE THE SPIRIT OF YOUTH.



JUNE HERSELF.



IN A MORE SOPHISTICATED VEIN: JUNE
THE DANCER.

June, the young dancer who is appearing in "The Fun of the Fayre," at the London Pavilion, is one of the most fascinating members of the cast. She is the very spirit of youth, and it is a moot point whether she is most alluring as herself in a filmy white frock; as the baby-girl



AS THE PEARL OF THE ORIENT: JUNE
IN THE MIRROR OF THE FAYRE.

sweetheart of the hobbledehoy lad who is played so satisfactorily by Mr. Clifton Webb; or as the Eastern beauty, the Pearl of the Orient, from the Mirror of the Fayre Scene. Our page shows her in the several characters, so readers can judge for themselves.

AS A CITY AND AS A BULL-FIGHT: "THE LOVELIEST



DANCING THE BULL-FIGHT DANCE: TRINI AS AN ANDALUSIAN AMAZON.

SEVILLE IN THE MIRROR
TRINI AT THE FUN OF THE FAYRE

Trini, the most beautiful woman in the world, is one of the features of "The Fun of the Fayre" at the London Pavilion. Mr. Cochran discovered her in Spain, and hails her as "the World's Most Beautiful Woman." She makes her first appearance in the new revue as Seville in the Mirror of the Fayre, wearing a remarkable dress made from a black lace mantilla. In the scene entitled On the

“THE WORLD'S MOST BEAUTIFUL WOMAN” AS SEVILLE AND IN “FARRUCA TORERO.”



OR OF THE FAYRE:
E PAVILION.

DRESSED IN A MANTILLA: “THE WORLD'S MOST BEAUTIFUL WOMAN.”

Road to the Bull-Ring, near Toledo, Trini appears as an Andalusian Amazon in a quaint tailor-made of grey velvet, and dances a Spanish national dance, “Farruca Torero,” or the “Ferocious Bull,” which is descriptive of a bull-fight. Our pages give three studies of the beautiful Trini in her London Pavilion rôles.—[Photographs specially taken for “The Sketch” by Malcolm Arbuthnot.]

A Quartet from the National
Portrait Society.



"MISS WINIFRED BARNES": BY AMBROSE McEVVOY.



"TAMAR KARSAVINA": BY JEAN-GABRIEL DOMERGUE.



"MLLE. GABY MORLAY": BY OSWALD
BIRLEY.



"LADY ROSAMUND GALLWEY-ROBERTSON":
BY KATHLEEN FOX.

*Photographs Nos. 1 and 3, by Paul Laib, from the pictures; Nos. 2 and 4, specially taken for "The Sketch," by the courtesy of the Grafton Galleries.
The copyrights of the pictures are strictly reserved by the Artists.*

England, Spain, and France at the Grafton Galleries.



"PORTRAIT OF LA MALAGANITA": BY FEDERICO RIBAS.

Señor Federico Ribas' portrait of La Malaganita, lent by Mr. C. B. Cochran to the Grafton Galleries Exhibition of the National Portrait Society, has aroused much interest.



"LE MANTEAU DE LANIÉ ARGENT": BY JEAN-GABRIEL DOMERGUE.

"Le Manteau de Lanié Argent" and "La Coiffure Blonde," by Jean-Gabriel Domergue, are decorative fantasies.



"MRS. 'ETTY' STORMOUTH-DARLING":
BY E. BARNARD LINTOTT.



"LA COIFFURE BLONDE": BY JEAN-GABRIEL DOMERGUE.



"EQUESTRIAN
PORTRAIT OF LADY
VIOLET ASTOR"—BY
A. J. MUNNINGS, A.R.A.
Lady Violet Astor is
the subject of an eques-
trian portrait, by Mr. A.
J. Munnings, the noted
painter of horses, now
on view at the National
Portrait Society's Ex-
hibition at the Grafton
Galleries. She is the
youngest sister of the
Earl of Minto, and mar-
ried Major the Hon.
John Jacob Astor,
brother of the second
Viscount Astor, in 1916.



"POETHLYN, WINNER OF
GRAND NATIONAL, 1918-
1919, MRS. PEEL (HIS
OWNER), MAJOR PEEL,
AND STUD GROOM."

This fine group portrait of Poethlyn, the famous Grand National winner, and his owner, Mrs. Peel; with Major Peel and the stud groom, is one of the fine Munnings pictures on exhibition at the eleventh show of the National Portrait Society, which is now in progress at the Grafton Galleries.

Photographs specially taken for "The Sketch" from the pictures, by courtesy of the Grafton Galleries. The copyrights are strictly reserved by the Artist.

This Week's Studdy.



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OUT OF THE RUCK.

By GEORGE PRIMROSE.



"WHAT the serpent really tempted Eve with was a latchkey." That piece of wisdom was spoken by Anne Carey before she had had the full experience that came to her later and justified her remark.

Anne belonged to a group of independent girls, who did various kinds of war-work and met at the Mimosa Club, not a very sumptuous place. Some of them slept there; but Anne and her friend Maquita Gilroy had bedrooms outside, and suffered from a domineering landlady. Out of office hours, they saw a curious side of life. One of their queerest acquaintances was a shady sort of Staff officer, Simon Meebes, who during his frequent leaves kept a dubious court of "pretty ladies." He is important only in connection with another of the girls, Petunia Garry, suspected of being a half-caste, and really a semi-demi-mondaine with sufficient nous to enjoy herself after her own unaccountable way, and yet marry into an old family and become an



A CLEVER YOUNG NOVELIST: MISS G. B. STERN.

Miss G. B. Stern is one of our cleverest young authors, and has written several novels, of which "Children of No Man's Land" and "Grand Chain" attracted considerable attention. She has written a notable series of short stories for "The Sketch," which will begin in our issue of December 7. Miss Stern is, in private life, Mrs. Geoffrey Holdsworth, and has a charming town residence at 3, Pembroke Walk Studios.

irreproachable Society lady. "Latchkey Ladies" looks at first like a series of episodes, very truthfully described, illustrating the life of various superfluous women of the Mimosa Club, but about half-way through, the book settles down to the story of Anne, and after that the interest, always alive, becomes intense.

Anne falls in love with a married man, Philip Dampier, the dramatist, and he with her. They discover their passion in the Park one night during an air raid, of which the author, Miss Marjorie Grant, makes very skilful emotional use. Anne, convinced that love is to be obeyed at all costs, consents to a holiday with Philip in Devonshire, and on her return to London she remains his mistress. By this time, she has given up work in a public office, and is teaching little girls in a school kept by her most virtuous aunt at Campden Hill. It is no small shock to Anne to see her aunt's attitude when one of the maids at the school falls a victim to khaki-mania, for although Philip is not a soldier, Anne has certain apprehensions. These become certainty just when Philip has taken her into the office of the Review he edits, and simultaneously he falls desperately ill of pneumonia. Anne, resolved that he shall never know her secret, sees him go off to California in search of health, and faces her own crisis alone. She suffers, but it is in the strong modern spirit, without regret for what she has done. She glories in her maternity, which she believes to be every woman's right, legal sanction or none. Another aunt helps her out, the child lives only a few days, and Anne returns to her world without encumbrance or loss of reputation. Finally there is a hint that she will resign her latchkey into a husband's keeping, but he is not Philip.

The book is saved from unpleasantness by its irresistible touches of humour, and its firm, sympathetic handling of the characters.

Sir Philip Gibbs the romancer is always a little handicapped by Sir Philip Gibbs the brilliant descriptive writer, but in his new volume he has just enough plot to keep his stories going, and his setting does the rest.

He takes us to Venice, Constantinople, London, Geneva, Paris, France, and Vienna, and shows us these places in their after-war disorder. To each he fits a little drama of passion. His "Venetian Lovers," in the first story of the group, were Percival Goring, a rich young fool of an Englishman, and Paula Ostuni, the very young amorous and frivolous wife of an Italian statesman, whom the Venetian mob wants to kill. The action passes in the Hotel Dandolo, Venice, during a strike, and Paula, for love of Goring, betrays her husband to the rioters, thereby to get him out of the way. Her cold-blooded treachery opens Goring's eyes, and there is an end of that adventure. The next plunges the reader into the turmoil of Pera night-life, with a tale of revenge upon an aristocratic Bolshevik as undercurrent.

"Miss O'Brien Comes to Rome" has a Sinn Fein echo, and is another story of vengeance, this time defeated by the woman who, but for love, had most reason to wish it successful. Here again the scene is everything. It is actual Rome. The characters are far more alive in the Viennese incident, "The Madonna of the Hungry Child," a story obviously written to quicken pity for starving Austria. "A Château in Picardy" touches on a rather delicate subject, about which little is said as a rule—the feeling of the French peasantry towards the British soldier. It is not all gratitude, and on that Sir Philip has founded a melodramatic little picce in which the characters row their own weight. Fiction may not be Sir Philip's strong suit, but he holds good cards all the same, and it's pleasant to see how he plays them.

"Middle-Class" is the biography of Tessa Wendover, a South African girl "dissatisfied with things at home," a narrow home, "a fifth for rent and a fifth saved. And no fun. No chance of fun." From seventeen to twenty-five she typed and typed, and nothing happened. Then her brother Frank came back from the war, Anglicised and something of a snob. He married, and Tessa quarrelled with him. Home became unbearable, and Tessa went off with Robert Rivers, a young workman of Bolshevik principles, whom she had met and admired at a Workers' Educational Meeting. Being enlightened, they married at a magistrate's office, and tried to live up to their ideals, but Robert unfortunately had a wife already, and Tessa found this out. She could not, however, bring herself to leave him, for she feared to make her position known. Then Robert hit upon an invention which brought him prosperity. "The more prosperous Robert became," said Tessa, "the worse I felt it would be. It seemed decenter to live with him when he was poor." Rivers' wife died, but Tessa refused to have the second marriage legalised and left, saying, "It's better to be at peace with oneself than with the world." Mrs. Millin may not be quite an artist, but she is a good photographer.



A SOCIALIST WHO IS CLAIMING A PEERAGE: MR. R. B. CUNNINGHAM GRAHAM, THE WELL-KNOWN AUTHOR. Mr. R. B. Cunningham Graham, the author, whose Socialist views are as well known as his writings, is laying claim to a peerage. His petition to revive the Earldom of Monteith will shortly be heard by the House of Lords Committee for Privileges.—[Camera Portrait by Hoppe.]

CHARITY, CUBBING, CANVASSING:



HELPERS AT THE RAINBOW FAIR IN AID OF THE
WESTMINSTER HOSPITAL · THE HON. MRS. ARTHUR
BRODRICK AND ELIZABETH.



THE ORGANISER OF THE RAINBOW FAIR AND TWO HELPERS: LADY KEPPEL
AND MISS TANIS AND MISS MERAUD GUINNESS.



OUT WITH THE DARTMOOR HOUNDS: LORD
AND LADY ST. GERMANS.



OUT WITH THE DUKE OF BEAUFORT'S: REAR-ADMIRAL R. R. NEELD (LEFT)
WITH HIS DAUGHTER, MISS DIANA NEELD, AND HIS BROTHER, SIR AUDLEY NEELD.

The Rainbow Fair, held at 11, Carlton House Terrace, in aid of the Cot Endowment Fund of the Junior Branch of the Westminster Hospital Ladies' Association, was a great success. The stall-holders were children, but there were some "grown-ups" to assist them.—The second field trials of the Labrador Retriever Club were held at Luton Hoo. Lord and Lady Ludlow were among those who attended them.—Lord Ednam, son of the Earl of Dudley, is the Conservative candidate for the Hornsey bye-election. Lady Ednam was, before her marriage Lady Rosemary

PICTURES FROM FAR AND NEAR.



AT THE LABRADOR RETRIEVER CLUB'S SECOND FIELD TRIALS:
LORD AND LADY LUDLOW.



THE CONSERVATIVE CANDIDATE IN THE
HORNSEY BYE-ELECTION : LORD EDNAM, M.C.,
WITH HIS WIFE.



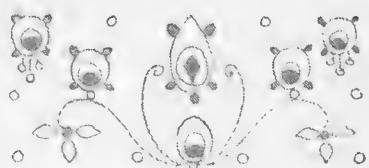
OUT CUBBING WITH THE DUKE OF BEAUFORT'S: THE DUCHESS
OF BEAUFORT AND LADY CHESHAM (LEFT).



OUT CUBBING WITH THE DUKE OF BEAUFORT'S: FIELD-
MARSHAL EARL HAIG AND COUNTESS HAIG.

Leveson-Gower.—Lady St. Germans is the married daughter of the Duke and Duchess of Beaufort. Our photograph shows her with her husband at the opening meet of the Dartmoor Foxhounds.—Rear-Admiral R. R. Neeld goes out with the Duke of Beaufort's. He married the daughter of the first Lord Fisher, and is shown in our photograph with his daughter and his brother, Sir Audley Neeld, C.B., M.V.O.—Field-Marshall Earl and Countess Haig have been out cubbing with the Duke of Beaufort's, and Lady Chesham and the Duchess are also keen followers.
stopress, and Keystone View Co.

The Young Hostess of Lavington and Torridon.



ONLY CHILD OF SIR JAMES BUCHANAN, BT.: MISS CATHERINE BUCHANAN.

Miss Catherine Buchanan is the only child of Sir James Buchanan, first Baronet, of Lavington, the well-known racehorse owner. Her father is a widower, so she is the hostess at Lavington Park, Petworth, Sussex; and Torridon, Achnasheen, Ross-shire (Sir James Buchanan's

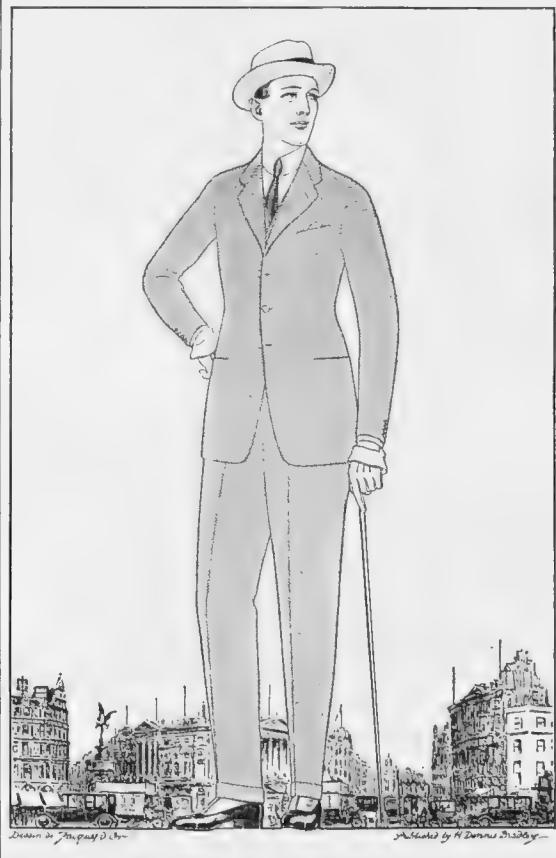
two country seats), and also reigns at his town house in Berkeley Square. She is a keen sportswoman, and goes very well across country, having inherited her father's keenness for horseflesh. He is, of course, the owner of Alan Breck among other horses.

Photographs by Malcolm Arbuthnot, exclusive to "The Sketch."



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THE THREE ESSENTIALS.

By H. DENNIS BRADLEY.

THE three essentials to life are food, warmth, and shelter. The arts, being culture's trimmings, are, for the moment, out of fashion.

There is a widespread and justifiable outcry against the inflated prices of food, and stomach, the weak enemy of mankind, which is always first to surrender, has been exploited by the merry money-makers to the limit of financial capacity.

The essential of shelter has been exploited by doubled rents and quadrupled taxes. And the remaining essential, warmth, represented by coal, gas, oil and electricity, has risen to whatever price the autocrats elect to charge.

In the category of warmth, in these climes clothes must also be included, not only for man's necessity but for woman's modesty.

So far as the purveyors of essentials are concerned, Pope and Bradley is the one firm which has steadily fought inflation and extortion, and, throughout an era of rapacity and inefficiency, has regarded quality as the cardinal virtue.

Possessing a connection greater than that of any other of the exclusive West-End tailors, it has persistently kept its charges moderate, in order to gain the goodwill of its customers during the critical times.

The minimum prices charged by the firm of ten guineas for a lounge suit and eight guineas for an overcoat barely cover the cost of material and workmanship alone, and, despite a wonderful turnover, yield an insignificant profit to Pope and Bradley and but little joy to the Inland Revenue Commissioners.

It is utterly impossible to produce the finest quality clothes under the prices quoted here. If they are offered at a lower price, it merely means that the bait of cheapness in material and workmanship is held out as a lure to false economy. Lounge Suits from £10 10s. Dinner Suits from £16 16s. Dress Suits from £18 18s. Riding Breeches from £5 15s. 6d. Overcoats from £8 8s.

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THE opening of the Salon d'Automne is a great annual Parisian event. It is a great event because it gives us a really fashionable rendezvous. Once upon a time the Salon was not orthodox enough, but now it has mellowed; and when the boulevard trees are bare, and the days are short and cold, the Grand Palais hospitably invites us to spend varied and agreeable afternoons in the study of Art. Besides, it is so convenient to have the Salon (capital S) as a subject of conversation in the salon (small s). We tell each other about the admirable directorship of M. Frantz Jourdain, who is, apart from his conduct of the Autumn Salon, also a wonderful furniture-designer (modern style), to be compared with the cabinet-makers of the flourishing days of French furniture-making. We take sides about Van Dongen and Francis Picabia. Perhaps you haven't heard about Van Dongen and Francis Picabia?

Well, as everybody knows, Van Dongen has received every kind of advertisement a painter can receive—which does not in the least reflect upon his talent! He painted Anatole France disguised as a Camembert cheese. He produced a marvellous portrait of the bearded Rappoport, the tame Bolshevik, who is reputed to be the ugliest man in France. He gave us extraordinary symphonies in colour of the Parisienne, with her long hands and her slender silhouette, and her kohl-stained eyes and her rouged lips; and although the type certainly exists, he was the first clever artist to put her upon canvas—thus producing some sensation. But there was one kind of publicity which he had been denied. He had never had his pictures rejected!

The Salon, it seems, has now rejected a portrait by him of Mlle. Maria Ricotti, the famous actress. It is a fine portrait, judged by the Van Dongen standards. Imagine the commotion! How we cried out against the Salon! What sympathy we experienced for Van Dongen! But where does Picabia come in? Picabia comes in because we protested that the Salon had accepted one of his usual mechanical *blagues*—a "picture" consisting of a mere circle and some wheels and lines, with a few stupid jokes written across the canvas. If such awful things as these productions of the aforesight leader of the Dadaists are admitted, by what right is anything done by Van Dongen declined?

But all this has been greatly exaggerated. As a fact, Van Dongen is well represented. Still, it remains true that the picture which is not exhibited is the best of the bunch. But then that is a way juries have. The *fauves* have been singularly tamed. There is little that is startling in the Salon. It is all conventional. Why even Cubism has become conventional. The most revolutionary thing about the Salon is that this year the Cinema has been ranked with the Arts. I do not know whether this is the sequel to the visits of Charlie Chaplin and Mary Pickford. Anyhow, M. Frantz Jourdain includes cinematographic exhibitions in the "side-shows."

The Cinema among the Arts will doubtless create just as much discussion as the Mode among the Arts made two years ago. Old-fashioned people held up their hands in horror at the idea of mannequins parading in the Salon and showing off the latest and most tasteful designs of the big dressmakers. This is the third year that it has been done, and accordingly the Mode is now firmly established at the Salon. But there are also literary *après-midis*, and there are musical matinées, and there are dramatic interludes arranged by Lugné-Poë, and I don't know what besides. If one has time one looks hurriedly at the pictures, but I assure you that there are so many other attractions, so many other reasons for going to the Grand Palais, that it is quite possible to overlook or to forget the paintings!

A young man who has not overlooked the art of painting is Maurice Rostand—who is, however, a writer. In his play, "La Gloire," which is the talk of the town, at the Théâtre Sarah Bernhardt, and in which the Divine Sarah herself appears as la Gloire, he has disguised himself as a painter. The theme is curiously personal. Maurice Rostand has the good or bad fortune to be the son of the great Edmond Rostand. It is good fortune in that he has had no difficulty in opening doors. It is bad fortune in that everybody naturally compares his work with that of his famous father. For a man who desires a merely moderate success the situation of Maurice Rostand is enviable. But for a man who aspires to the highest rank in the theatre, the situation of Maurice Rostand is deplorable, since he is overshadowed by la Gloire of the author of "Chantecler," and of "Cyrano de Bergerac."

Of the difficulty which besets a son who has chosen a genius for father, the younger Rostand treats in the play in which Sarah Bernhardt enjoys the greatest triumph she has enjoyed since the war. He does so, however, with filial respect and exquisite delicacy, and he does so in noble verses that are sometimes by no means inferior to those of his father. The story concerns a great English painter, and his son, who is obsessed by the desire for personal renown. He wants to be as celebrated as, if not more celebrated than, his father. Unhappily, his executive talent is negligible. The realisation of the truth deranges his mind, and he believes that he has actually painted the glowing visions of his brain on canvases which

remain entirely blank! Your swift-leaping imagination has already, of course, foreseen that the father, during the illness of his son, fills in the canvases, and that la Gloire does visit the son. If I am bound to say that sometimes the verses are poor, I will make amends by adding that often they are admirable, and that the scenes between father and son constitute the best kind of spiritual drama. The story is well conducted, and this is far and away the most noteworthy theatrical production in Paris this season. Sarah Bernhardt is at her best. There is no need to say more.

SISLEY HUDDLESTON.



GOLD AND SILVER LACE AND A DIAMOND - SPANGLED MANTILLA : THE SPANISH VOGUE IN PARIS.

The Spanish vogue shows no sign of decreasing, and dressmakers in Paris are still obsessed by the charm of the full "Infanta" skirt and the high comb and mantilla. Our photograph shows a glittering gown, carried out in silver tissue, adorned with gold and silver lace. The convolvuli at the waist are of bright fuchsia-coloured velvet sprinkled with diamonds, and the mantilla is not the genuine Spanish article of lace, but a shimmering affair of silver lace embroidered with mock diamonds.

remain entirely blank! Your swift-leaping imagination has already, of course, foreseen that the father, during the illness of his son, fills in the canvases, and that la Gloire does visit the son. If I am bound to say that sometimes the verses are poor, I will make amends by adding that often they are admirable, and that the scenes between father and son constitute the best kind of spiritual drama. The story is well conducted, and this is far and away the most noteworthy theatrical production in Paris this season. Sarah Bernhardt is at her best. There is no need to say more.

SPORT IN INDIA



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BE it said in the beginning that the worst play of which Mr. Bernard Shaw is capable is better worth listening to than the best play now running anywhere else in London. Without apologies to Miss Clemence Dane and Lord Dunsany. And be it said also that Mr. Shaw is always better to hear than to read, because he (or his publisher) appears to suffer from a painful hallucination as to the legibility of the type in which he is invariably printed.

So much said—and not until after one has said it—you are entitled to say that "Heartbreak House" is not the best possible Shaw. Which is true. But it is none the less the best possible play to go and see at the present moment. It would be better, of course, if he had not yet produced "The Doctor's Dilemma," and we could run off to that for the first time. Or if he was just writing "Man-and-Superman" for the Everyman Theatre. But, things being what they are, we must put up with "Heartbreak House."

It is—of course, you must know all this if you have read it; but then, if you have read it, you have been to see it already, and you needn't read this article—the tale of the man who came after the girl who stayed with the lady with fine black hair who lived in the house that heart broke. And now you know.

Briefly, there was an old gentleman who pottered in and out to say alarming things. A little, in fact, like Mr. Bernard Shaw. And how, in his pottings, he puts one out of conceit with all the sugary senility which now passes current behind our footlights, with the Fims who Pass By and the Grumpys who speak Cyrillic! A fierce old man with long, long speeches, at least half of which are worth putting in the Dictionary of Quotations, and incredibly well acted by Mr. Brember Wills, who acts with the brain as well as with the arms, legs, and larynx.

Like quite a number of people in Wordsworth, he had two daughters. One was a Great Lady whom Miss Edith Evans is apt to

make a trifle raucous. But she is a good figure, with her impeccable correctness and the I.C.S. convention of her Follower. One always regretted that Mr. Shaw never let us see her husband; he must have been a little like Lord Sydenham in middle life. And he can never have got on with his brother-in-law, Mr. Eric Maturin, who acts him (except for one foolish moment which is Mr. Shaw's fault) extraordinarily well.

The rest of the family consists of Miss Mary Grey (complete with fine black hair) and Mr. James Dale, her husband. Neither he nor anyone else could lend conviction to the preposterous person that he is supposed to be, if Mr. Shaw really insists on that moustache and the burnious as a substitute for evening dress. But he says it all quite nicely. Miss Grey does something more. She manages to move with ease in a character (and a purple tea-gown) obviously cut for Miss Lillah McCarthy. And that takes some doing.

But she does it. In spite of the inevitable reminiscences of her original and all the social absurdities of Mr. Shaw's misguided passion for pet names. She makes it almost live. And that, in a play in which unreality is the note of every incident and nearly every character, is a fine achievement. Miss Ellen O'Malley struggles bravely with a part for which she was never designed (but for which Mr. Shaw seems to have designed the whole play).

THIS YEAR'S PETER PAN: MISS JOAN MACLEAN, WHO WILL PLAY "THE BOY WHO WOULDN'T GROW UP," AT THE ST. JAMES'.

Miss Joan Maclean, who will be Peter Pan in the famous Barrie fantasy when it is produced this year at the St. James', is the charming young actress who played Ida in Miss Gertrude Jennings' "Love among the Paint Pots," at the Aldwych. She has had a good deal of experience in America, and made a big success "on the other side" in "The Skin Game."

But the best of it is Mr. Alfred Clark as Lord Nor . . . or was it Sir Eric? Anyway, he gets the bull-necked imbecility of a British Superman *anno* 1918 better than it has yet been done—outside Downing Street. The whole part, like Mr. Charles Groves's Burglar, is a glorious side-show. But it is first-rate to listen to. So, on a smaller scale, is Mr. Nicholson's futile old gentleman of broad comedy.

So there it is. Not a play, if you insist on Man, Woman, and It dished up in three acts. But a play indeed, if all that you mean is an evening's amusement whilst the people on the stage talk and make you think or (usually at the wrong moments) laugh. It does not drive straight at a particular butt, like the best of Mr. Shaw. It is all over the target, blowing corners off lots of targets, exploding in mid-air, sometimes never bringing it off at all. But it is a real entertainment to which one might even take those critical people who come up from Wallasey to boast about their Repertory Theatre. And one could take them without fear of being crushed.



MEMBERS OF THE "SLEEPING PRINCESS" RUSSIAN BALLET, AND A FAMOUS COMPOSER: AN INTERESTING GROUP OUTSIDE THE ALHAMBRA.

The return of the Russian Ballet, which took place last week, when Tchaikovsky's "The Sleeping Princess" was produced at the Alhambra, was the chief artistic event of the week. Our photograph shows, from left to right: Mme. Marie D'Albâcet, Mme. Soudeikin, Mme Lydia Lopokova (in front), M. Stravinsky, the composer, and Mme. Nijinska, sister to the great Nijinsky.

Photograph by C.N.





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THE glad eye is the outward and visible sign of an inward and invisible sad heart.

No man in his senses objects to a free exhibition of pretty legs. It's the making a show of the exhibition that gets so tiresome.

To the abnormal weather must be attributed this latest effusion of our tame prose-poet, who seems to think it is spring again—yet, for he effuses so—

The world is topsy-turvy, we are living in the skies; We are psycho-analytically schooled. We talk of therapeutics; we believe in highbrow lies. And by idealistic tommy-rot we're ruled. Oh, if only we'd come down to earth again! This hitching to the stars is all in vain. We'd be better off for pence if we had the common sense To come back down to dear old earth again. . . . All things are going up to-day, from aeroplanes to beer. The cost of living never was so high. We're charged for things we do not want, enough to make us fear What the deuce the super-charge will be to die. 'Oh, if only they'd come down to earth again! These autocrats who hold the bearing rein. I'd give a fiver for a Decent chance to murder Dora And bring us back to dear old earth again.

Several actors, authors, and other income-tax evaders are now engaged on a book entitled, "How to be Happy Though Harried."

"Won't you come and dine with us tonight?" asked the dear moneyed illiterate over the 'phone. And the very much man-about-town at the other end explained that he was sorry and all that—much as he would like to and so on—but fact was he was going to see "Hamlet." But the voice at the source persisted with, "That's all right. Bring him along. You have such nice friends."

Character gets the reputation it deserves as rarely as reputation deserves the character it gets.

The woman who keeps an appointment on time is as unreliable as the man who doesn't.

Being naughty with discretion is much better than being careful surreptitiously.

Americans are great people for gadgets. Every house in the country possesses some sort of labour-saving device. I once went to a house where almost everything was done by pressing a button. Into his private sanctum I was taken by the wealthy owner of a house that was a complete museum of working gadgets. "Here y'are," he exclaimed. "Some den, as y'see. I don't hev to leave this li'l cubby hole for any of the necessities of life. Y' wouldn't think it, but I got every durned

thing right here. See that sideboard. I merely gotter press a button—this one—and my bath (he called it "beth") comes right into my den." I wished to see the gadget work, and asked him to press the button. He did. The magnificent sideboard rocked slightly, then turned, as on a central hinge like a huge, revolving panel. From behind there swung into the room a beautiful white porcelain bath from which rose a cloud of soft, curling steam. And in the bath sat the lady of the house!

Awkward things, those American gadgets.

Making love to a widow is like apostrophising a wax flower—unless she's a really nice widow.

My flapper tells me that half the fun in being a flapper is watching men treat them as if they were not.

Modern marriage and morality are second cousins who are not on speaking terms.

An inordinately fat woman, laden with parcels and packages, and bearing upon her countenance the look of one who is used to speaking her mind, was trying to mount the steps of a motor-bus. Helplessly looking on stood the conductor—a diminutive bantam of a person. The large female, having reached the top step, with a glance of withering scorn, said: "If yer was 'arf a man yer'd 'elp me up." The uniformed miniature calmly replied: "If yer was 'arf a woman, I would."

Excessive politeness is as unbecoming in a child as bad manners are in a grown-up. Both are vulgar.

"Give me some particulars of this man—size, colour of hair, kind of clothes, and so on," said the detective, inquiring of an employer as to a description of an absconded cashier in default. "Now then, how tall was he?" The employer rubbed his chin and said, "Can't exactly tell you how tall he was; but I can tell to within a pound how short he is."

When Maisie was told to take care of her little brothers for half-an-hour while Nurse was away, she complained that they were so rough. Nurse assured her they had promised to be good. Therefore, and rightly too, Maisie argued: "Then, if they're goin' to be good, they won't want takin' care of."

The girl who asserts in her 'teens that she will never marry is usually divorced before she is twenty-two.

Self-made men brag of their rise, while their daughters boast of their descent.

"Safety last," as the bachelor, adjusting a pin, said when a button departed five minutes before dinner. SPEX.



BEING "KISSED" BY THE HOUNDS AT THE OPENING MEET OF THE SOUTH STAFFORDSHIRE: MASTER HAWKINS, THE SON OF MAJOR HAWKINS.

Master Hawkins is the three-and-a-half-year-old son of Major Hawkins, and is already a keen sportsman who comes out in a pink coat and immaculate hunting kit. Our photograph shows him at the opening meet of the South Staffordshire, being kissed by a hound.

Photograph specially taken for "The Sketch" by Alfieri.



THE OPENING MEET OF THE SOUTH STAFFORDSHIRE: MAJOR ANSON, M.C., AND SIR FRANCIS VILLIERS FORSTER, THE JOINT MASTERS.

This photograph was taken at the opening meet of the South Staffordshire at Ashfurlong Hall, Sutton Coldfield. The joint Masters are standing together on the balcony of the house.

Photograph specially taken for "The Sketch" by Alfieri.

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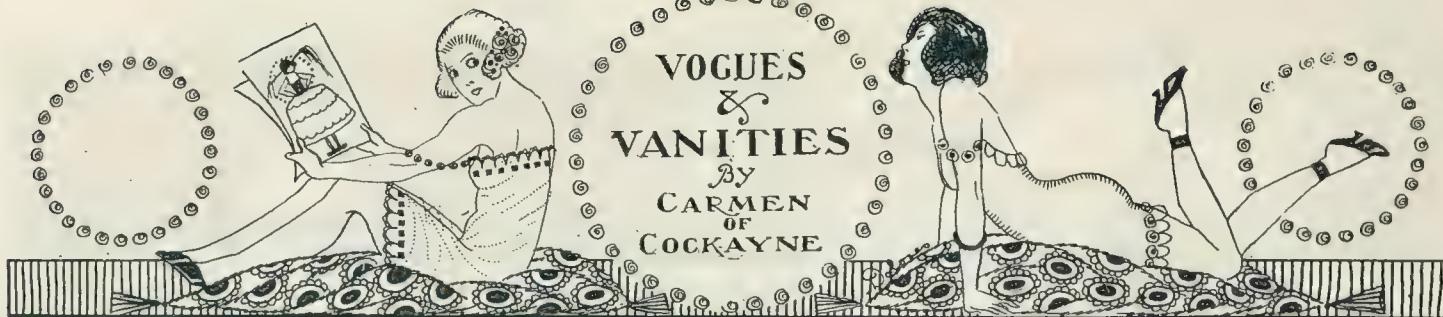
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Moustapha, Ltd., Piccadilly, London, W.

**A Change of Mood.**

It is a woman's most jealously guarded privilege that she can change her mind without giving any reason. How she managed to acquire the right

I don't know. That she exercises it on every possible opportunity, no reasonable person will deny. There's no reason whatever why she shouldn't. What's the good of owning a privilege here and there if you don't exercise it? All of which merely leads up to fashion's most recent change of mood, for, as a lady, she can do what she likes in the matter.

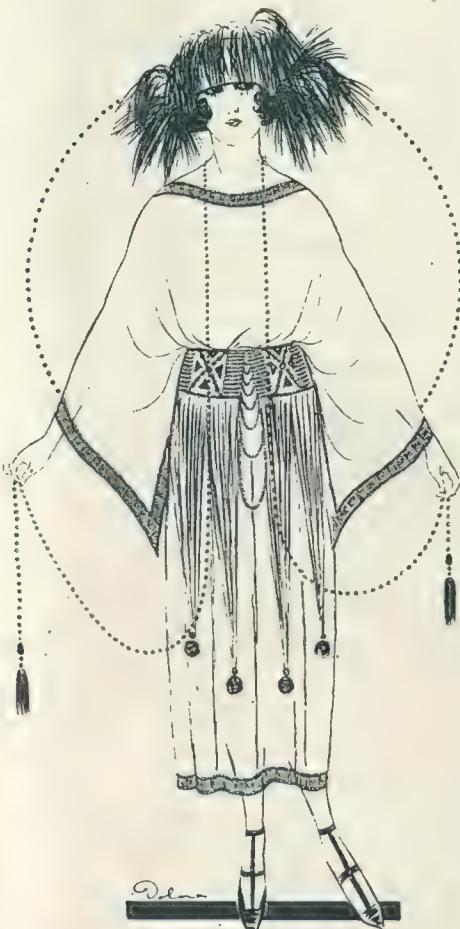
Black, Please. At the beginning of the season, you remember, everything was highly coloured. One read of gowns in all shades of orange and red and copper. Woman dressed like the falling leaf, or she suggested a copper beech, or Burnham Beeches in autumn, according to the fancy of the particular writer. But now, though colour is not absolutely forbidden, its use is at least very considerably restricted. The Mode is decorum itself. One might almost describe her as inclining to monasticism. At any rate, the only really smart thing to wear just now is black—just plain, unrelieved black.

At Its Best.

"Dull—oh, how dull!" you say. Not at all, Madam. On the contrary, very *chic* and very smart. If you doubt it, just go along to Isobel, at 4, Maddox Street, (she has, too, a place at 223, Regent Street; and Harrogate knows her very well also), and see for yourself how foolish is the notion that a woman in black looks dully clad. Fashion seldom makes a mistake. The last thing she would ever attempt to do would be to foist "dull" clothes on a world of critical women. She's been much too long at the job to attempt anything of the kind.

About the Sketches.

But to return to 4, Maddox Street—or rather, to the good things housed there. There is, as a beginning, the original of the dress shown on this page. It is made entirely of black crêpe chiffon, and is quite straight, as you see, thereby proving afresh the becoming qualities of the low waist-line, emphasised in this instance by the girdle of jet bugles



"Wear black," says fashion, and this lady sets the example by wearing a gown of black crêpe chiffon trimmed with jet, and a black satin hat decorated with glycerined ostrich-feathers.



Flame-coloured velvet and paradise plumes to tone make a chic winter hat.

and cabochons from which are suspended jet chains of varying lengths, gathered at intervals into a jet ornament. The sleeves, too, are worth more than a passing glance, for they are long and wide, and outlined, like the hem of the skirt, with jet bugles arranged in a key pattern. The hat worn with this dress is a very distinctive model of black satin, with a generous allowance of glycerined ostrich-feather by way of trimming.

Original Designs. The secret of good dressing, as I have pointed out on this page before, does not merely consist in a blind following of any or every fashion. As a rule, any given mode has to be tempered with originality and discretion, and this is exactly where Isobel's experience and dress sense is so valuable. La Mode may set the fashions; Isobel uses these to the most becoming ends, and all the lovely frocks that come from 4, Maddox Street are her own original creations; and the same applies to the furs for which these salons are so justly famous. The collar of sable-dyed squirrel depicted on this page is merely the upper part of a most attractive little cape—the sort of thing one wants with a rather thin coat-frock on a warmish afternoon. The shaded browns of the fur and the method of working make the model a very desirable possession indeed. Supposing a warmer wrap were wanted, no woman, if she had the chance of acquiring it, would wish for anything lovelier than a cloak-like model of beautiful sable with a specially generous and graceful collar that gives additional warmth at the shoulders, besides providing a particularly becoming frame for the wearer's face.



Diamond tiaras are no longer the only wear. This jet head-dress is a becoming substitute.

Notes on Suits. Suits are a particularly topical subject for discussion at the moment, and can be varied in a number of ways. Only two types can be mentioned here. One of them, a delightfully becoming affair in cobnut-brown velour, has a quite plain skirt slightly gathered at the hips, and a coat the novel aspect of which calls for special comment. The back is loose and straight and pouched at the waist, the material then being carried over the shoulders to form cape-like sleeves over a pair of ordinary coat fronts that are linked by a couple of large tortoiseshell buttons. The collar

is nutria—a fur that, besides harmonising excellently with the general colour-scheme, happens to be one of the most popular pelts of the season. Slightly more elaborate, and very *chic* into the bargain, is another suit, also in nut-coloured velour. At each side of the skirt is a narrow panel embroidered in gold tinsel thread flanked by bands of nutria. The same treatment is applied to the collar and cuffs of the straight coat, as also to its hem, though in the latter case this band of fur and embroidery stops abruptly at each side, leaving the fronts of the coat shorter than the sides and back.

About Accessories.

Millinery is also to be had at 4, Maddox Street; and so, too, are any number of delightful accessories in the shape of the newest head-dresses of carved jet, one of which is illustrated on this page, which looks very picturesque and becoming and Egyptian.



Sable squirrel is used to make shoulder wraps for autumn days.

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THE MOTOR EXHIBITION

A DESCRIPTIVE GUIDE TO THE SPECIAL FEATURES OF THE SOCIETY OF MOTOR MANUFACTURERS AND TRADERS' FIFTEENTH INTERNATIONAL MOTOR EXHIBITION. AT OLYMPIA AND THE WHITE CITY (NOV. 4-12).—II.

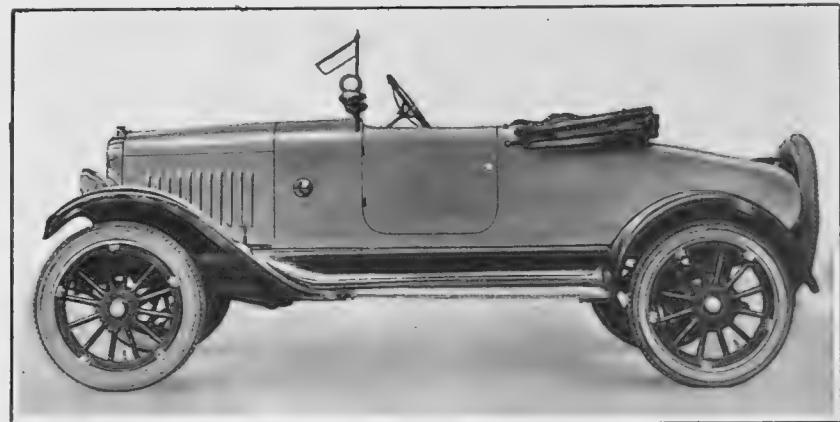
The Overland
(Stand No. 274,
Olympia).

This stand will be easily picked out by the originality of its design. Messrs. Willys - Overland - Crossley recently offered a prize for the best suggestion, and at Olympia the result will be seen. First and foremost, it brings out the fact that the exhibitors are engineers, which is the great essential to efficiency in motor-car production. The huge nut and bolt, capped with the castellated lock nut, and held with the cotter-pin, tell the tale of security. The interior of this nut provides office space, which is constructed and illuminated in such a way as to represent the effect of heated metal—the first process of the raw material. The white heat reaches its height at the summit of the bolt, from which is thrown out its varied and reflected rays, bringing into prominence the name of the exhibitors in silhouette, which forms a feature which is clearly seen from either side of the stand. The main standards aptly illustrate fine engineering workmanship, as do the stands supporting the vices, which in their turn tell their tale in silence. Upon this very original stand is being exhibited the 1922 Overland with British coach-work, including a touring-car *de luxe*, a two-seater *de luxe* with a double dickey, and a three-quarter landaulet. The four-cylinder engine (3½ by 4 inches), gives a rating for taxation of 18·2, and has a detachable head and side-by-side valves. The ignition is magneto, the starter auto-lite, and the carburetter a Tillotson. It has a disc clutch, a three-speed gear-box, and a spiral bevel final drive; and the suspension is three-point-triplex. The *de luxe* models, as shown, all have Auto-vac feed, wire wheels, and a six-inch longer wheel-base.

The Crossley
(Stand No. 307,
Olympia).

On this stand are being shown the two models made by this firm—the 25-30-h.p. "R.F.C." and the 19·6-h.p., which has made such a splendid name for itself during the last year, and is unquestionably the best car the Crossley Company has ever turned out. Few cars are more widely known and popular than the "R.F.C." model, which built itself up a great popularity in France, and is still being bought officially in large quantities by the War Office. In this connection it is interesting to recall that these were the models used by the Prince of Wales during his Australian trip, and so satisfactory was their behaviour under all conditions that he has taken out with him a fleet of them for his tour of India. The "19·6" is a very hot proposition in a very hot class—the once-upon-a-time medium-power car, which promises to a large extent to become the big car of the future. It is extraordinarily powerful, and in its general sweetness and flexibility is more like a six-cylinder than the average "four." It is essentially a top-gear car with a very light mouth and remarkable handiness, accelerating with wonderful rapidity and easily exceeding a mile a minute with a full load up. The clutch is particularly noticeable; and

spigoted into a machined housing in the crank-case, transmitting its drive to a toothed detachable ring on the fly-wheel by means of a Bendix pinion. The carburetter is a Smith five-jet, with a special pilot jet to ensure easy starting, and is fed by the Autovac system. The special Crossley clutch is a Ferodo-faced aluminium cone, so arranged that when the pedal is depressed the clutch-cone slides on three pins, transmitting its drive through a three-point star. The clutch-spigot runs on ball bearings, and easy engagement springs are placed under the clutch-facing, making for remarkably sweet action. The steering is of the worm and complete worm wheel type, and the control mechanism for throttle and ignition passes down the centre of the steering column. The four-speed gear-box, which has been



A MODEL DE LUXE: A POPULAR TWO-SEATER OVERLAND.

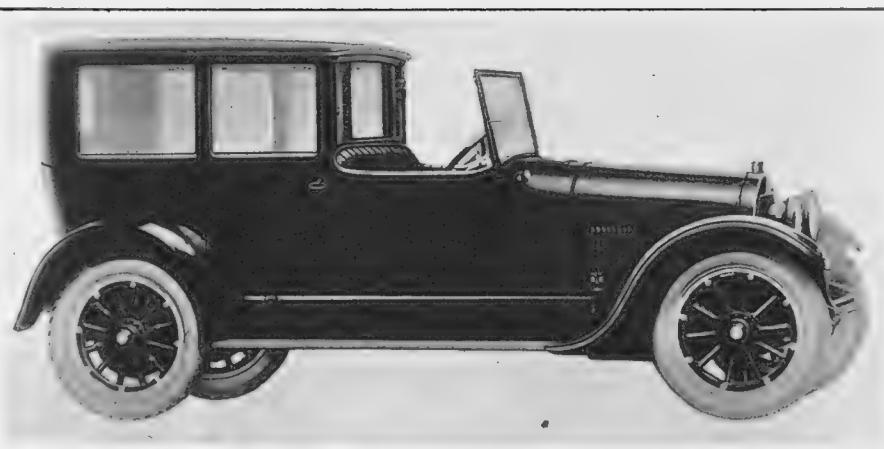
most carefully designed, is carried on a small sub-frame; and the final drive is helical spiral bevel. This model takes a wide range of coach-work, and the standard bodies are not only very smart in line, but are most comfortable to travel in. There have been very large drops in price in the case of this model—from £165 in the chassis to £230 in the "saloon."

Talbot-Darracq
(Stand No. 283,
Olympia).

It is frankly hardly necessary, after all the wonderful publicity this firm has won for itself, to add to the chorus of superlatives which the recent performances, unparalleled in the annals of motor-racing, of its new 12-h.p. models, both at Brooklands and at Sarthe, have evoked. Let it simply be said that nothing could inspire greater confidence. Four Talbot-Darracq models for 1922 are being exhibited—the 27·9-h.p. eight-cylinder; the 16-h.p. four-cylinder, recognised as "value for money" at the height of inflated prices; the new victorious 12-h.p. four-cylinder; and a still newer and smaller model, the 8-h.p. four-cylinder. This latest, with its overhead valves, is one of the most sought-after cars at the show, as it recently created no small sensation at Brooklands when the first model out of the shops within twenty-four hours of erection was driven round the track by Captain Malcolm Campbell at an average speed of 56 m.p.h. with a petrol-consumption of 50 m.p.g. It is a veritable small car *de luxe*, with its two-seater semi-sporting body, all complete and ready for the road, down to electric-starter, at £325. The four-cylinder engine is 57 by 95 mm., with overhead valves in a detachable head, three-speed gear-box, single floating plate type clutch, spiral bevel final drive, force-feed lubrication, half-cantilever springs back and front, and detachable wheels. The 12-h.p. has a four-cylinder engine (66 by 110 mm.), with overhead valves in detachable head, Delco ignition, electric starter, three-speed gear-box in unit with the engine, dry-plate clutch, spiral bevel final drive, and semi-elliptic springs in front and cantilevers behind. The 16-h.p. four-cylinder (R.A.C. rating, 17·9; 85 by 130 mm.) has high-tension magneto ignition,

Smith five-jet automatic carburetter, automatic lubrication, leather-faced cone-clutch, four-speed gear-box, worm-gearing to back axle, irreversible worm-segment steering gear, springs semi-elliptic in front and cantilevers in rear, and "C.A.V." lighting and starting. The eight-cylinder is one of the pioneers of the increasingly popular front-wheel brakes which were such a feature of the Salon, and is shown, as last year, with front

[Continued overleaf.]



A CAPITAL TOWN BROUHAM: THE CADILLAC.

the springing, semi-elliptic in front, with extra long under-slung semi-elliptics at the back, is another splendid point; while the brakes are very powerful without being the least bit harsh. The lively 19·6 four-cylinder monobloc engine (88·9 by 149·2 mm.) has the valves in line, a detachable head, and magneto ignition. Lubrication is forced, oil being used throughout, and all grease-cups being eliminated. The starting motor is compact, and is

STAND 272

MOTOR EXHIBITION, OLYMPIA



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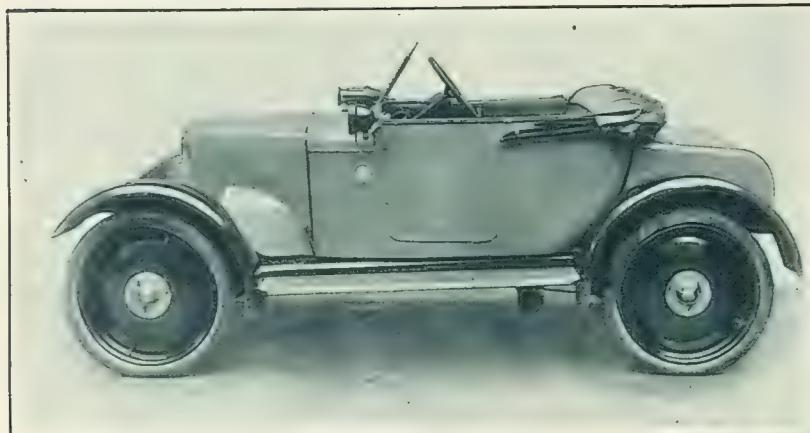
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brakes on the Perrot system. It has established for itself a very high place right up at the top as a car of wonderful quality; and the springing, semi-elliptic in front with long cantilevers behind, is marvellously good. This eight-cylinder (75 by 130 mm.) has a "V" type engine with a twin Smith five-jet carburettor set in the angle between the two blocks of cylinders, and is lubricated by a pump working in the sump. It has a single floating plate clutch, four-speed gear-box, spiral bevel final drive, worm and nut type steering, and Delco electric-lighting set and self-starter. It is a fine team on one stand.

The Rover
(Stand No. 287,
Olympia).

that have taken a big cut at their prices. The 8-h.p. model is down to £220 complete. In order to attain this figure and give the public the fullest benefit of the fall in the prices of material, the Rover has placed orders for many thousands of sets of raw material; and on these prices they feel that they have touched bottom and can see no possibility of further reduction in price during the coming car year, especially in the case of the 8-h.p. model, even the fact of possible reductions in wages having been allowed for. On their stand the Rover Company are showing the 8-h.p. car in standard buff and brown at £220; the 12-h.p. two-seater painted grey with black moulding, and upholstered in antique black leather, at £625; the 12-h.p. four-seater in saxe blue with black moulding, at £650; and the 12-h.p. coupé in coach yellow and black, at £750. In addition, the Rover turn out on the 12-h.p. chassis a "drop-head" coupé at £800, and a four-seater saloon at £900, which there is no room to exhibit. The main differences in the "12" models are side-curtains fitted, which completely enclose the car and convert it into an all-weather model; the screen made to hinge at the top and bottom instead of the top half only, as before; a new type of coupé body with folding top for those who prefer it, but not recommended as the fixed top is 40 lb. lighter; the new four-seater saloon body of Rover manufacture; valve clearance gauges supplied in all tool kits, these clearances being very important, and adjustments quickly and exactly made with these gauges;



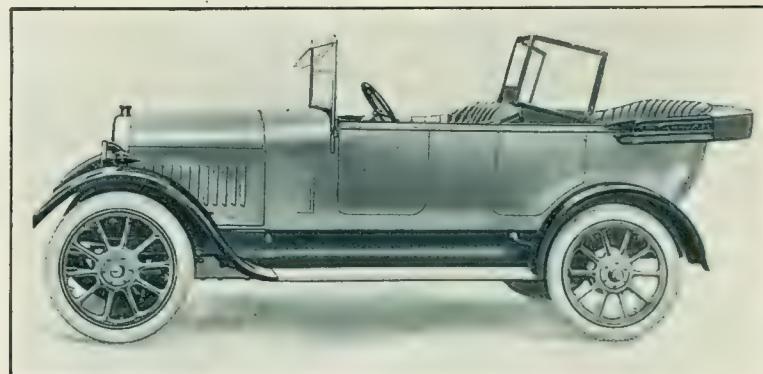
PRICED AT £220: THE 8-H.P. ROVER.

extension arms to self-lifting hood, concealed in the sides of the upholstery, with a strong coiled spring attached, so that it requires no muscular effort to raise the hood, while metal clamps are fitted to hold it down quite tightly; strengthened luggage-grid with long, strong, broad straps, with patent buckles; dashboard lamp as standard; improved bulb horn and a tap of larger bore to let the water from the engine and the radiator in the winter, fitted in a more accessible position. In the case of the 8-h.p., valve clearance gauges are also supplied. A new body with curved panels, more on the lines of the "12," is fitted, much stronger and with the cushions better sprung, and the running board nearer the ground in order to facilitate getting out when the hood is up. The latter is greatly improved in detail and finish; oil and petrol strainers are placed in suitable positions; the steering wheel is covered with celluloid, making it much warmer and more comfortable. The name-plate on the dummy radiator is enlarged and made readily detachable, giving access to the magneto without removing the bonnet and radiator; there are better tyre valves, and Dunlop Magnum tyres are supplied. The boot at the back has been deepened, and the spare wheel is now fitted to the side of the car. The silencers have been improved and strengthened, and a mud-shield has been fitted on the front axle, which keeps all mud and dirt from the engine.

The Swift
(Stand No. 266,
Olympia).

The Swift Co. of Coventry is exhibiting one of its 12-h.p. models with a two-seater body, and four of the new 12-h.p.—in the latter case a bare chassis, a combination open touring and all-weather car, a two-three-seater, and a coupé. So far as the mechanical details of the chassis are concerned, there is no radical alteration in either type, but

the standard coach-work has been considerably improved both as to design and finish, especially in the case of the larger model. The 10-h.p. has a four-cylinder monobloc engine (63 by 90 mm.), rated at 9.8-h.p.; and the engine is a very clean and accessible piece of work. The clutch is a leather-faced cone, with springs beneath the leather to

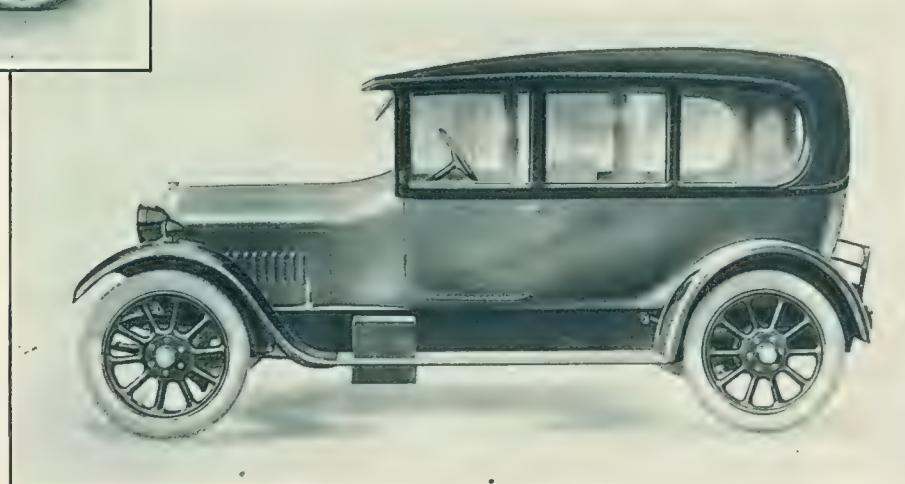


WITH SIDE—"CURTAINS" AS A REAR WIND-SCREEN:
THE NEW ALL-WEATHER 12-H.P. SWIFT.

insure sweet engagement. It has a three-speed gear-box, behind which the foot brake operates, with a hand brake on the rear wheel drums. It is geared to climb any hill it is put to, and has a speed of 45 m.p.h. on the level, with a petrol-consumption between 35 and 40 m.p.g. The springs throughout are semi-elliptics of good length and very little camber. The 12-h.p., with its four-cylinder monobloc engine (69 by 130 mm.) in its general features is similar to the 10-h.p., with the exception of a four-speed gear-box instead of three, which is an important advantage in a moderate-powered car, greatly assisting the range of service. In all models considerable price-reductions have been made.

Clement-Talbot
(Stand No. 293,
Olympia).

Upon this stand four Talbot models are being exhibited—the familiar 25-h.p. four-cylinder model—the "four-inch," which was the first to do a hundred miles within the hour, and one of the fastest and most powerful cars upon the road; a 16-h.p. four-cylinder, which is practically identical as regards specification with last year's 15-h.p. model, which, it will be remembered, was just too late in production for exhibition; a new 14-h.p. model, of which the light chassis, together with modern progress towards efficiency, permit its small engine to make an exceptionally good road performance at a minimum cost of fuel and tyres; and the 8-h.p. four-cylinder, which is identical with the new Talbot-Darracq model of this size described elsewhere, which will be produced in both these factories



PRICED AT £900: THE 1922 12-H.P. ROVER SALOON.

under the ægis of the big holding company, the "S.T.D." The 25-h.p. four-cylinder has a bore of 101.5 by 140 mm., high-tension magneto ignition, Zenith carburettor, pump lubrication, self-contained reversed cone-type clutch, four-speed gear-box, irreversible steering, and electric lighting and starting. The new 16-h.p. (80 by 130 mm.) has "C.A.V." lighting and starting sets, Autovac feed, automatic carburettor, cone-type clutch with metallic flexible universal joint in front of the gear-box, pump lubrication, high-tension magneto, irreversible worm and nut type steering, semi-elliptic springs in front and cantilevers behind, a newly designed radiator and dashboard, and Rudge-Whitworth detachable wire wheels. The engine of the new 14-h.p. (72 by 120 mm.) has overhead valves, aluminium cylinder-blocks, forced lubrication, battery ignition, single-plate clutch, three-speed gear-box in unit with the engine, spiral bevel final drive, electric lighting and starting, and detachable steel wheels.

[Continued overleaf.]

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TO know that you can really depend on Sanatogen—that it will never fail you when your nerves are in need of it—is a cheering reflection in these days of stress and strain.

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These, however, are Nature's warning signals. Neglect them now, and they will assuredly grow insistent; withstand them, and they will soon vanish.

Determine to take Sanatogen regularly—say twice or three times a day for at least a month. (You can calculate the cost to a penny, for you pay only twopence-halfpenny per dose for Sanatogen—less than tea, coffee, or alcohol!)

By this simple common-sense precaution you will secure yourself—for a good while, at any rate—from that "increasing nervous depression," which, unless checked, may speedily bring about a complete nervous breakdown.

Begin a Course of Sanatogen To-day

Next to trying Sanatogen yourself, there is no more convincing test than to observe its invigorating effect on others—as did that famous artist, Sir John Lavery, R.A. "I have tried Sanatogen," he says, "on a brother artist suffering from nervous breakdown, and the results have been such that I am looking forward without anxiety to my next nervous attack."

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ordered complete rest by my doctor, which, however, I was unable to take. The doctor advised Sanatogen instead, so I took it, and can confidently say that no rest could have so thoroughly restored and rejuvenated me. I not only felt stronger and better, but looked it; and now, whenever I feel the least bit run down, I take a course of your valuable nerve, food and feel the benefit from the first week."

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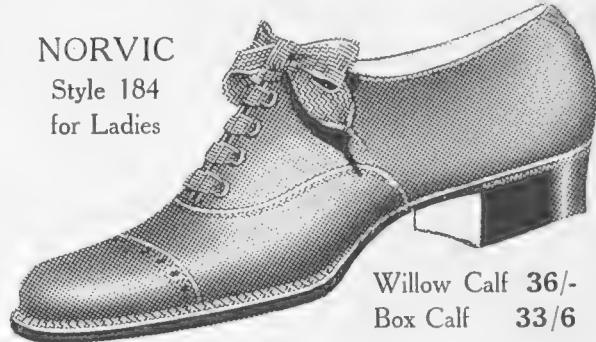
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NORVIC PROVERBS

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(Spanish)

NORVIC
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Willow Calf 36/
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Write for Booklet of Styles and name of nearest Agent from
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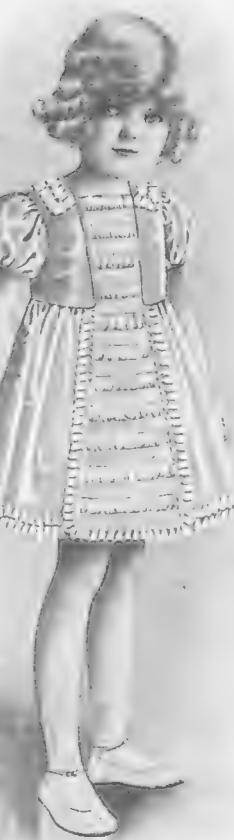
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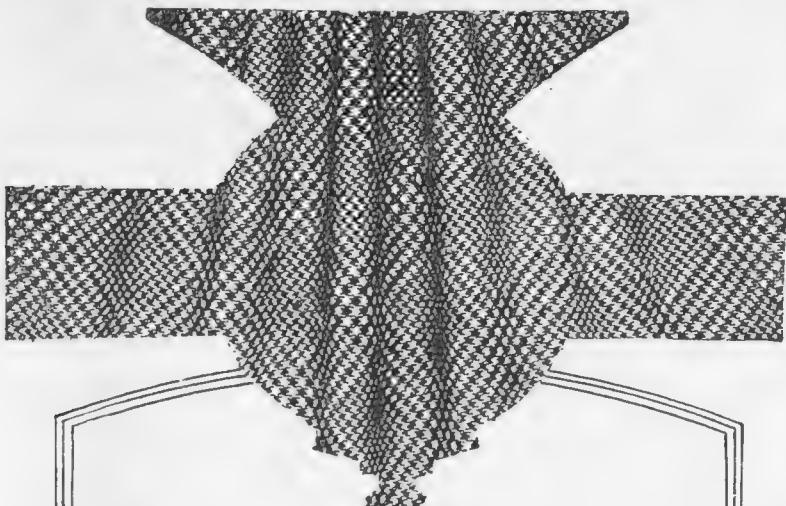
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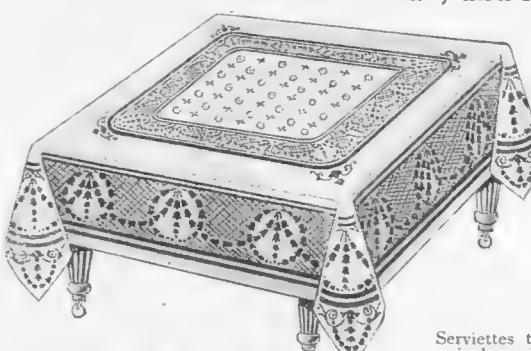


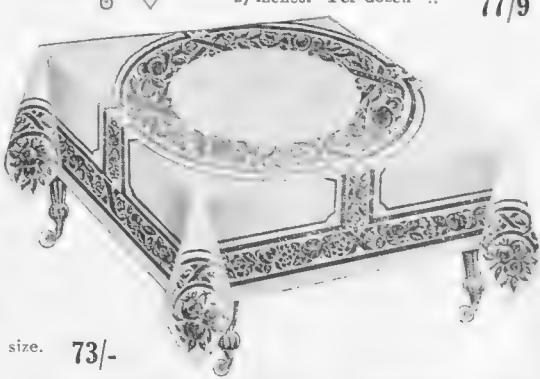
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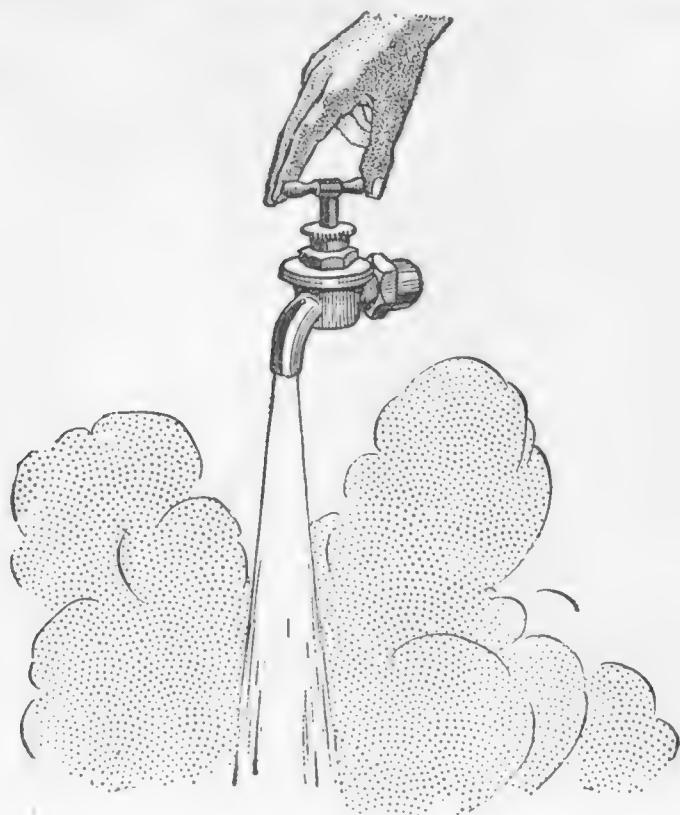
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Pro-phy-lac-tic
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(1) The big end tuft—that goes where a tooth brush ought to go—that cleans even the backs of the back teeth.

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(3) The curved handle, which, with the bevelled and tapered head, enables the brush to get behind and clean all the teeth.

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Here's a great favorite with Connoisseurs

This typical Criterion Cigar Imperial No. 3 is in constant demand amongst Smokers who really understand cigar values.

It is the kind of cigar that appeals strongly to the connoisseur.

Distinctly high-class in appearance it smokes smoothly and evenly to the end, while its rich nutty flavour and fragrant aroma prove that nothing but the choicest leaf was used in its manufacture.

Why not call at your tobacconist's to-day for five sample Criterion Cigars and put their excellence to the test?

CRITERION

IN CEDAR WOOD
CABINET BOXES
of 25, 50, and 100.

Of all High-Class
Tobacconists & Stores.

Samples
of
5 for 3/-



Actual size of
Imperial No.3.

Gorringes

Smart & Distinctive Footwear



THESE three examples of the newest Footwear models for the coming season are characteristic—in point of design, workmanship and inexpensive price—of the splendid selection now on view. Orders by post should be accompanied by remittance or usual trade reference. Gorringes pay carriage in United Kingdom.

No. 4. Ladies' Pale Blue Satin COURT SHOES, Paste and Silver Buckle, smart Cuban Heels, as sketch. An extremely dainty and becoming model. **32/6**

No. 5. Ladies' All-Patent COURT SHOES, with smart Paste Buckle. A dainty yet well-built model for best occasions. Wonderful value. **38/6**

No. 6. Ladies' Steel Tinsel COURT SHOES for smart evening wear. Perfect design and fitting. Best workmanship throughout **45/6**

FREDERICK GORRINGE, Ltd., Buckingham Palace Rd., S.W.1



R·M·S·P
NEW YORK
SERVICE
By the "O" Steamers
THE ROYAL MAIL
STEAM PACKET CO.
18, MOORGATE STREET, LONDON, E.C.2

ASK FOR

NOVIO' THE FINEST TOILET PAPER EVER PRODUCED

REGD. TRADE MARK

See "LANCET'S" opinion, 27th July, 1921.

Why is NOVIO the most ECONOMICAL Toilet Paper?
Because NOVIO ROLLS weigh 12 oz. each, and
CONTAIN THREE OR FOUR TIMES MORE
than the so-called cheap rolls made of common
inferior paper.

Made in England by English firm employing English labour.

Sold everywhere in ROLLS, PACKETS, and CARTONS.
Wholesale only of the Sole Makers, Chadwick Works, Grove Park, S.E.

CARTONS ROLLS PACKETS

ANTISEPTIC · THIN · SOFT · STRONG & SILKY

The Vauxhall range of cars



25 h.p.—The Weight-Carrying Chassis

The carefully-studied purpose of this type is to give the conditions of luxurious big-car motoring on the most economical basis. It is of the right size and power to ensure not only the highest degree of comfort, but also economy of running. For all-round merit, its road performance is unsurpassed. The 25 h.p. Vauxhall is the judicious choice of the man who seeks a car of distinction but not of fancy price. Chassis guaranteed for three years. Prices: Chassis £800, Vauxhall-Kington open car to seat 4 or 5, £1,100; landauette or cabriolet, £1,400.

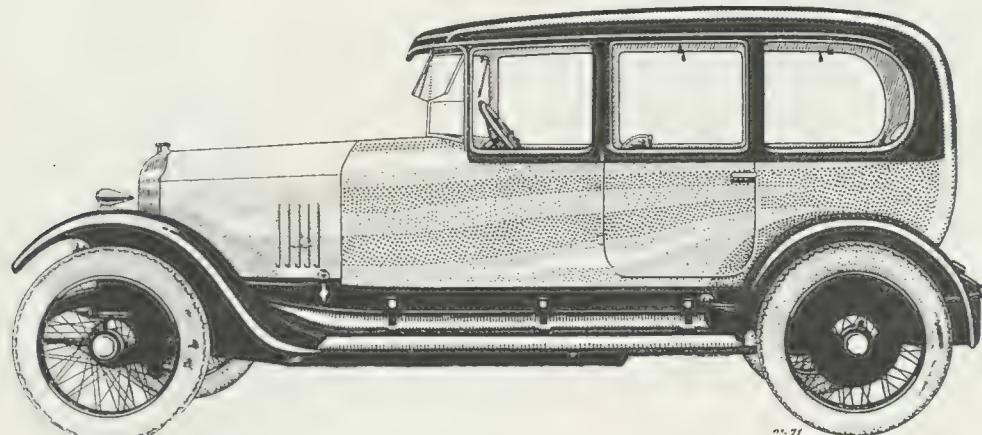
30-98 h.p.—The Finest of Sporting Cars

A car of standard production that will do 85 m.p.h. carrying four in a touring body, and 10 m.p.h. with a racing body. But the great merit of this remarkable production is its combination of delightful driving qualities and ease of control with exceptional power. Taken as a whole there is nothing to equal the '30-98' as a touring car, powerful, tractable and economical. Prices: Chassis £895, Vauxhall-Velox open car £1,195.

14 h.p.—The New Small Vauxhall

The essential point about this car is that it is of Vauxhall grade; no attempt has been made to cheapen it by sacrifice of quality. Extensive use having been made of high-grade steels and the new aluminium alloys, it is exceptionally light in weight. In speed, acceleration, top-gear performance and economy of running, the 14 h.p. Vauxhall will be found to bring advantages to the small car user beyond any which he has hitherto enjoyed. Price: Vauxhall-Princeton open car £750.

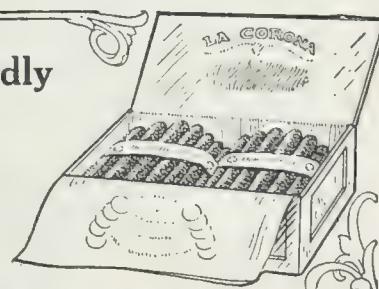
VAUXHALL MOTORS LIMITED, LUTON, BEDFORDSHIRE
Telephone: Luton 466 (4 lines) Telegrams: Carvaux Luton
Canada: 188 King Street W., Toronto



THE 25 H.P. VAUXHALL-WINDSOR LIMOUSINE, WITH 'AEROPLANE VIEW' ... £1,600
The framework of the body curves inwards at the top, and the roof is unusually narrow.
This style of construction gives the widest range of view from the inside of the carriage.

Let him think kindly
a hundred times

Give him a box of La Corona Half-a-Corona cigars. Many cigars bring manufacturer and retailer more profit—none bring smokers more satisfaction. Be sure to use the full name when you buy them—



La Corona
Half-a-Corona

Obtainable from all high-class tobacconists, 118/- per 100, packed in boxes of 100, or 31/- per box of 25.
MELBOURNE HART & Co., 31/34, Basinghall St., E.C.



MALOJA ENGADINE
6,000 FEET
NEAR ST. MORITZ

ALL WINTER SPORTS · MAXIMUM SUNSHINE
PALACE HOTEL

FIRST CLASS FAMILY HOTEL
MOST MODERATE TERMS.

G. FOXLEY, Mgr.

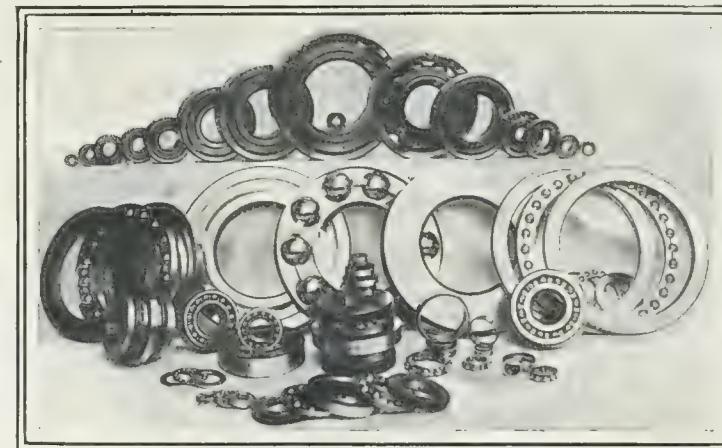
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Rudge-Whitworth
Detachable
Wire Wheels
(Stand No. 489,
Olympia).

doubled its numbers, despite the fact that it is more expensive. The Rudge-Whitworth patent triple-spoked detachable wire wheel was shown on forty-four makes of cars, against twenty-three last year, while "R.A.F." wheels (licensed by the Rudge-Whitworth) were upon eighteen instead of seventeen; and there were ten other makes of cars fitted with other wire wheels, some of which, it is claimed, infringe the Rudge-Whitworth patent. On their stand in the gallery at Olympia the Rudge-Whitworth are showing a full range of their triple-spoked detachable wire wheels, including cover discs to facilitate cleaning. In addition, there are samples of hub assemblies, sectioned various sizes, and types of lock nuts, grease-pumps, hub-caps, dirt-excluders, lead hammers, Rudge-Whitworth ball bearings and steel balls. On the stand may be obtained new editions of the firm's catalogues, giving fullest particulars.

The Daimler
(Stand No. 272,
Olympia).

On the Daimler stand are being shown four complete cars, representing the full range of chassis now being manufactured by this celebrated firm. These consist of the Berkeley limousine on the 45-h.p. six-cylinder 'Special' chassis; the Chesterfield landauet on the standard six cylinder 30-h.p. model; the Lichfield coupé on the six-cylinder "light-30"; and the Mirfield landauet on the new 20-h.p. four-cylinder model—all products of the Daimler carriage-building department. The Berkeley limousine is a stream-line body to seat seven, including the driver; and the example exhibited is painted dark lake with black mouldings,



A RUDGE-WHITWORTH EXHIBIT.

A group of bearings showing various types from light, medium, heavy, full ring and double row type journal, single and double thrusts, and demountable magneto types.

tion pipe to the engine is heated by a water-jacket of ample size. A mixture control lever on the steering wheel regulates the flow of petrol through the jets, thus allowing for vagaries of climate and speed. In the full-strength position it affords easy starting from cold; and throttle control is, of course provided by an acceleration pedal. Lubrication is effected by a multiple plunger-pump, driven from the valve gear shaft. The clutch, which is embodied in the fly-wheel, is very accessible, and there are two flexible disc joints between it and the four-speed gear-box.

[Continued overleaf.]

"BP"

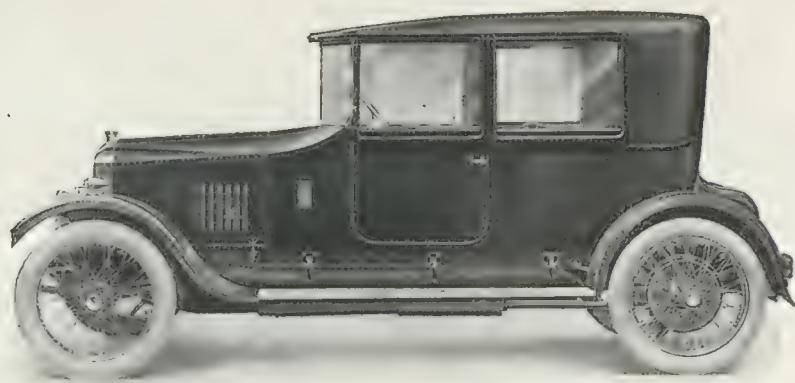
*"Best Possible
—that's all!"*

MOTOR EXHIBITION
STAND No. 60
WHITE CITY

No. 1 is sold in the New Khaki Can.
No. 3, for Commercial Vehicles, in the Blue Can.

British Petroleum Co., Ltd
22, FENCHURCH ST, LONDON E.C.3





Specimens of the fine coachwork produced by the Grosvenor Carriage Co., Specialists in closed bodies for the Vauxhall Chassis, will be found at

STAND No. 331 OLYMPIA EXHIBITION

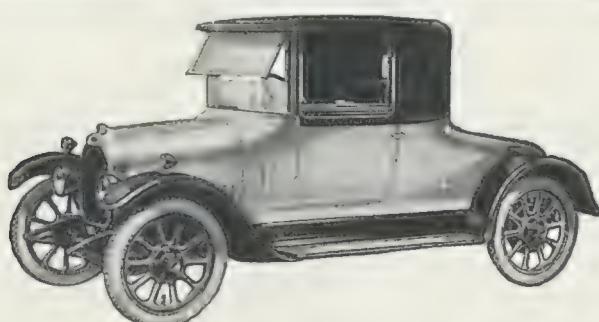
THE GROSVENOR CARRIAGE CO. LTD.

Telephone: WILLESDEN 1733

WELBECK WORKS · KIMBERLEY RD,
KILBURN,
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Proprietors—SHAW & KILBURN, Ltd.

Telegrams: "Grovenoca" Bond London"



The Humber 11.4 H.P. Coupe

Stand
300
Olympia

11.4 h.p. 2-Seater	£595
11.4 h.p. 4-Seater Touring Car	£620
11.4 h.p. Coupe	£725
15.9 h.p. 5-Seater Touring Car	£850
15.9 h.p. Saloon-de-Luxe	£1200

Humber Ltd., Coventry
London: 32 Holborn Viaduct.

Humber

AN inspection of the following handsome models will repay you well. From every point of view they reflect the Humber ideals of design and construction at their best. Note particularly the new All-Weather feature with which an open car can be converted in a few seconds into a weatherproof vehicle—a great boon to motorists of every class—and the Rear Cowl and Screen Combination fitted to the 15.9 Five-Seater is an exclusive feature of considerable interest.

First in 1915—foremost ever since

THE high quality, durability, and efficiency of the PACKARD 12-cylinder car is more than proved by the fact that over 40,000 of these cars have been supplied since its inception in 1915. No stronger fact can be desired.

"Ask the Man who owns one"

STAND No. 56 WHITE CITY

Nov. 4—12

Packard

Sole Concessionnaires for Great Britain
THE W. C. GAUNT CO.

Showrooms :
198, PICCADILLY,
LONDON, W. 1.

Service Station & Stores :
HENDON,
N.

Continued.

which is fitted centrally. The rear axle is driven by a Daimler-Lanchester worm-gear, the worm being below the axle. The hand-brake acts on a drum behind the gear-box, and the foot-brake on both wheels, brake-drums of larger diameter being fitted to the hubs, which are carried on ball races on the axle ends. The brakes are of the positive coupled type, giving equal braking on both wheels with light foot-pressure; and adjustment is made by a single screw easily reached by opening the side of the bonnet. The ignition is by magneto; and on the front of the engine there is a "V" pulley driving the dynamo; and the electric starter gears with a ring on the fly-wheel, a switch in the dashboard bringing it into operation, and the Bendix pinion releasing the gear when the engine starts. The price of the chassis with complete equipment has been fixed at £700.

SHOWN FOR THE FIRST TIME :
THE ZENITH NEW TYPE TRIPLE-
DIFFUSER CARBURETTER.

diffuser Zenith carburetters—the result of twelve years' scientific and practical study of carburation—which have been introduced owing to the fact that the modern high-speed engine, with its wide range of speeds, makes greater calls upon a carburetter than did the old-type power units; while at the same time modern petrol, by reason of its comparatively poor quality, requires more atomisation than fuel used to do. In this new model the three-choke tubes induce three distinct air-currents, which "pulverise" and break up the petrol vapour to the very last degree, which is of vital importance in the case of indifferent fuels. Thereby a smaller quantity of fuel is used, and greater power and speed developed, with increased engine flexibility and acceleration. With this carburetter is supplied a special mixture control, which enables the driver to regulate the mixture from the dash-

Zenith Carburetter
(Stand No. 418,
Olympia). Upon this stand is being shown for the first time a

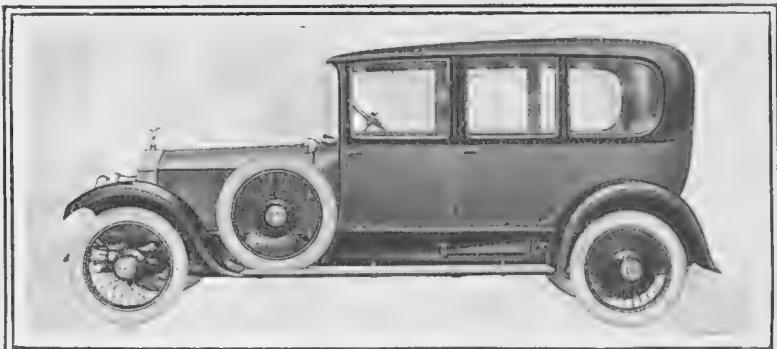
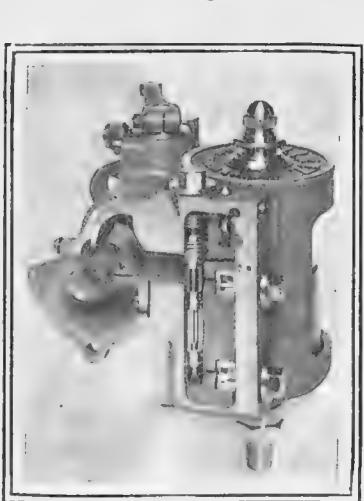
full range of the new type triple-

board according to the requirements of the road. In addition, there is exhibited a full range of the standard type of Zeniths, together with various inlet pipes and attachments to enable Zenith carburetters to be easily fitted to most of the well-known cars on the market. In fact, Zenith carburetters are now being supplied complete with all attachments to facilitate fitting. In addition, there will be shown examples of the special Zenith carburetter for Ford cars, which can be fitted direct without making any alteration at all.

Barker's Bodies
(Stand No. 328,
Olympia).

As usual, there are some very fine specimens of coach-work by Messrs. Barker and Co., the well-known body-builders, both on their own stand at Olympia and on others, including notably the Rolls-Royce, for which they are agents. On their own stand they are exhibiting three bodies, two of which are upon Rolls-Royce chassis (the only two Royal cars in the show, with the exception of the Duke of York's Armstrong-Siddeley saloon)—one an enclosed cabriolet for the Prince of Wales, and the other for Prince Carol of Roumania. In the former, which is in silver-grey and aluminium, with walnut-wood cabinet work, the seats are of the arm-chair type, and there is a division behind the driving seats, which lets down when the car is open. Other bodies by this firm are a Salamanca brougham upon a 2½-h.p. Delage, and a coupé-de-ville on the Panhard stand, upholstered in grey striped cloth.

[Continued overleaf.]



A KING AMONG CARS : ONE OF THE THREE ROLLS-ROYCES EXHIBITED.

The Lanchester "Forty"

AN exclusive example of automobile development, the result of sound fundamental qualities combined with extreme care and attention to every constructional detail. Do not fail to see the latest Models exhibited at Olympia, Nov. 4—12.

THE LANCHESTER MOTOR CO. LTD.

Armourer Mills,
Birmingham.

95, New Bond Street,
London, W.

88, Deansgate,
Manchester.

STAND
292
OLYMPIA



Established over 100 Years

HOOPER & CO.
(COACHBUILDERS)
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MOTOR BODY BUILDERS
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HIS MAJESTY THE KING;
HER MAJESTY THE QUEEN;
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OLYMPIA
Stand 348



The All British
Standard Light Cars

1922 Programme.

THE Standard Motor Co., Ltd., have pleasure in announcing their programme for the Season 1922.

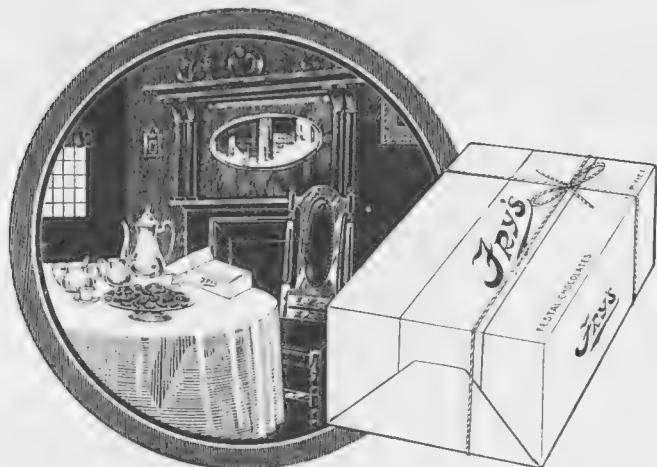
- (1) 11 h.p. Chassis fitted with 2 and 4-seated bodies similar in type to those supplied during 1921 season; also with attractive 2 and 4-seated Coupé and Saloon bodies.
- (2) At the repeated requests of owners of the original "Standard" Light Car, the Company have made arrangements to produce a small car of 8 h.p., fitted with a 4-cylinder water-cooled engine, and weighing approximately 11 cwt.

PRICES OF
NEW MODELS:
11 h.p.
Chassis - £450
2-Seater - £515
4-Seater - £525
8 h.p.
Chassis - £275
2-Seater - £325
4-Seater - £325
(Including complete equipment)

OLYMPIA, Stand 288

The Standard Motor Co., Ltd., Coventry.
London Showrooms: 49, Pall Mall, S.W.1.

Count . them . on . the . Road



Fry's **FESTAL**
Chocolates are
simply irresistible
especially after
lunch or dinner.
The units are so
generous in size
and their centres
so dainty that it
is fascinating to
"pick and choose"
4/- per lb.

You are invited
to a
PRIVATE EXHIBITION

of the latest Austin Models
(including the new Austin Twelve)
to be held in London from Nov. 5th to Nov. 12th, at

*The Austin Motor Co., Ltd., 479-483, Oxford St., W.1.
The Car Mart., Ltd., 297-9, Euston Road, N.W., and
173, Piccadilly, W.*

Rootes, Ltd., 8-9, Long Acre, W.C.2.

Six thousand five hundred and six-sixty (6,566) Austin Twenty cars are now on the road. During this year two thousand two hundred and forty-six (2,246) have been delivered.

Distributors and agents are showing unbounded confidence in the future of the Austin Twenty, and the new Austin Twelve, by placing large contracts for 1922

AUSTIN Touring £695 PRICES
TWENTY Coupé ... £850
Landaulet ... £875 AT WORKS

DO NOT PURCHASE YOUR SMALL CAR UNTIL YOU HAVE SEEN THE NEW AUSTIN TWELVE



The Austin Motor Co., Ltd., Northfield, Birmingham.



Dress or Undress
Baby in the warm

Prices from
47/-
upwards,

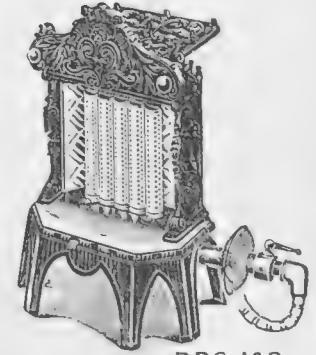
and healthy glow of a Welsbach-Kern Radiator. Baby's circulation will not stand a sudden change from warm to cold, whether Bathing, Dressing or Undressing. You can always have the temperature of its sleeping apartment "just so," by having

WELSBACH-KERN
BRITISH MADE
GAS RADIATORS

installed. With a length of flexible tubing, one of these Radiators can be attached to any gas connection, and, being portable, can be taken anywhere for temporary use.

ARTISTIC—HYGIENIC—ECONOMICAL.

Send for Illustrated Folder No. 348, showing the various designs and their uses, and address of the nearest retailer.



P.P.S 142

People always speak of the Welsbach-Kern in glowing terms

Advt. of The Welsbach Light Co., Ltd., Welsbach House, King's Cross, London, W.C.1.

Continued.

Dunlop Tyres
(Stand No. 492,
Olympia).

The recent death of Mr. J. B. Dunlop just before the show has brought home to many how much the motorist owes to the commercial harnessing of his invention to the wheels of the car.

Without the pneumatic tyre the car could never have developed in the way it has done, or be the triumphant mode of transport that it is to-day. However, although the Dunlop Company have always been the pioneers, the exhibit upon their stand is by no means confined to mere tyres. They are, of course, showing both cord and canvas types; with beads and straight sides, the latter of which will attract special attention in view of the modern trend in tyres. Their supplementary exhibits are rims for beaded edges and removable side flange rims for straight sides; and a range of detachable wire and pressed disc wheels, bolt detachable wire wheels, laminated disc wheels, and discs for wire wheels. In addition there are pumps, connections, and all sorts of other details connected with tyres.

The B.S.A.
(Stand No. 273,
Olympia).

The B.S.A., whose name is so famous all over the world, makes its re-entry into the automobile industry with a car of absolutely new design, in the 10-h.p. class, which is unquestionably the one of the moment in this hour of compulsory economy. It is sold complete with a two-seater body and roomy dickey seat, with aluminium panels painted royal blue or grey, and a polished aluminium bonnet, including Rotax electric lighting and starting, five Michelin disc wheels, and unusually large Dunlop tyres for its size, at £350; and it promises to be very economical to run, as it weighs only 12 cwt. The engine has two cylinders (89 by 85 mm.) set at 90 degrees, with overhead valves radially inclined and made of special steel, developing 18 b.h.p. at 2600 revolutions. It is air-cooled with a nickel-plated dummy radiator, which adds considerably to its appearance. It has magneto ignition and pump lubrication, and the drive is taken through a cork-faced plate clutch to a three-speed centrally controlled gear-box, which forms a unit with the engine. Thence the drive is by a propeller enclosed in a ball-headed torque tube to a Lanchester-Daimler under-slung worm-driven back axle. Both brakes are of the internal expanding type on the rear wheels; and, although the gear-lever is in the centre, the hand brake is on the driver's right. The springs back and front are quarter-elliptic and provided with gaiters, each spring having an extra leaf, which would hold the axle in place if the main spring broke. In

the price quoted are included wind-screen and hood with side-curtains. This new small B.S.A., with its interesting design and wonderful completeness at the price, is certain to attract many visitors to the stand.

The Standard
(Stand No. 288,
Olympia).

This well-known Coventry company, which has so greatly added to its reputation since the war, last show time put on the market an 11-h.p. model, which has made more than good during the past year, and will remain practically the same as last season, with push-rod-operated overhead valves, detachable head, forced lubrication, single-disc clutch, three-speed gear-box, overhead worm final drive, semi-elliptic springing front and rear, with supplementary springs, and electric starting and lighting. This model will be shown with two- and four-seated bodies similar to those supplied during the past season, to which are fitted the Standard all-weather patent hood and side-curtains, which are always a popular feature of this car. In addition, there will be exhibited two- and four-seated coupé and saloon bodies. But the greatest innovation of all will be that at the repeated requests of agents and users of the original Standard light-car, the company has made arrangements to produce a small 8-h.p. model with a four-cylinder water-cooled engine, weighing approximately 11 cwt., which is being shown at Olympia for the first time.

One of the best ways of celebrating Armistice Night will be to go to the London Country Club's costume ball, fixed for Friday, November 11. It is in aid of the Hendon Cottage Hospital, begins at 9.30, and will last till 4 a.m. Prizes will be given for the best costumes, but evening dress may be worn by those who do not feel inclined to disguise themselves. A limelight carnival and exhibition dancing are among the other attractions, and there will be two jazz bands under the direction of Mr. Victor Carr, while the price of the tickets, including supper, is only one guinea each. There will be no difficulty in reaching the London Country Club, for a continuous service of club cars and buses will run to and from the ball at a charge of 1s. 6d. per passenger from Golders Green (tube) Station. Tickets are obtainable from Major F. Bissett Archer, Secretary, London Country Club, Mr. James Anderson, Hon. Sec., Hendon Cottage Hospital, Town Hall, Hendon, and all theatre agencies and libraries.



Yardley's Old English Lavender Soap

THE ARISTOCRAT OF TOILET SOAPS.

Used by the leaders of Taste and Fashion throughout the World.

Made of extra fine materials and lavishly perfumed with the delightful old-world fragrance of the English Lavender Blossom.

Price 3/6 per box of 3 large tablets.

Of all Chemists, Perfumers and Stores, and from

YARDLEY & CO., Ltd.,



8 New Bond St., London.

By Appointment



Smart and Elegant

These are distinguishing features of all Walk-Over models. Being built on scientific principles from the finest materials by workers of exceptional skill, Walk-Over footwear lasts; it retains its shape, giving perfect ease and comfort from the first. There is a Walk-Over model for every size and width of foot for ladies or gentlemen, made to fit and please as only Walk-Overs can.

Walk-Over BOOTS & SHOES

The Quality and Value of Walk-Over Footwear are apparent at a glance. Visit any of our branches and judge for yourself.

Special attention given to orders received by post.

WALK-OVER SHOE CO., George E. Keith,
Head Office: 372, OXFORD STREET, British Stores, Lt. I.
W.I.

Branches: London 227, Oxford Street, W.1.; 139-140, Cheapside, E.C.2.; 80, Strand, W.C.2.; 30, Ludgate Hill, E.C.4.; 15, Brompton Road, S.W.1.; 135, Regent Street, W.1. Manchester, Liverpool, Leeds, Birmingham (2 shops), Newcastle-on-Tyne, Glasgow, Edinburgh, Belfast, Cambridge, Brighton, Cardiff, Paris (2 shops), Lyons, The Hague, Brussels.

BY APPOINTMENT TO
H.M. KING GEORGE V.

OLD J

**FINEST OLD
TAWNY
PORT**

AN EXCELLENT SPECIMEN
OF OLD LIGHT PORT

6/6

SHIPPED, BOTTLED & GUARANTEED BY

W & A Gilbey

THE SIGNATURE THAT GUARANTEES
QUALITY, PURITY & VALUE.



The Ideal Food Beverage for Invalids and Convalescents

"Ovaltine" is the ideal food beverage for convalescents because it most abundantly supplies the vitalizing and restorative elements required to build up the system.

It promotes the rapid recovery of weight and energy, and quickly restores normal health. The delicious flavour of "Ovaltine" makes it acceptable to the most fastidious.

ovaltine
TONIC FOOD BEVERAGE

Builds up Brain, Nerve and Body

All the rich nerve and body-building elements contained in ripe barley malt, creamy milk, fresh eggs, and cocoa are presented in "Ovaltine" in a highly concentrated and easily assimilable form. One cup of "Ovaltine" supplies more nourishment than 7 cups of cocoa, 12 cups of beef extract, or 3 eggs.

Sold by all Chemists and Stores at 1/6, 2/6 and 4/6

**'OVALTINE'
CHOCOLATE**

A dainty and delicious food-sweet, containing the nourishing properties of "Ovaltine" in combination with the purest milk chocolate.

Equal in flavour to the very best chocolate, but many times more nourishing.

Excellent as a sustaining article of diet for everyone at all times, and especially valuable for children.



Let them drink Ovaltine for Health!

THE WOMAN ABOUT TOWN

Necks and Their Wear. The point about furs just now is softness. They are not expected, like the Indian shawls of our great-grandmothers, to pull through a wedding-ring, but might well pass

through a curtain-ring. Capes which bunch up about the neck look very smart, and later on will feel very cosy. What would seem to require a new effort of nature in the way of necks are the deep, tight fur collars worn with the new soft wool fabric winter coats. Some women with the swan-like neck suitable for them wear them with fine effect. Others' heads look like hens settling down into a comfortable nest. Most women crease the collar almost in half; and there are some to whom the collar gives the idea of a head legally separated from its body, but going along fairly happily on a fine fur mount.

Why Shouldn't She? Every woman has some pet extravagance;

with a large number it now takes the form of foot-wear. Indeed, wear is hardly the word; more like adornment. The other evening, at a dinner party to be followed by dancing, I saw a girl wearing a turquoise-blue and gold brocade dress, fairly short, with one of those semi-detached trains which add to the look of height when down, and are quite convenient to dance in when carried over the arm. Her stockings were blue silk, by no means of the thinnest variety; and

her shoes, of brocade like her frock, had gold heels, and the insteps were adorned with a lattice-work of kingfisher's feathers, each having

GIVING A BRITISH SONG RECITAL ON NOVEMBER 22 :
MR. GEORGE BAKER.

Mr. George Baker, the famous concert artist, is giving a song recital on Tuesday, November 22, at the Aeolian Hall, where he will be assisted by Mr. William Murdoch, the well-known solo pianist. He will sing songs by Purcell, Morley, Quilter, Landon Ronald, Balfour Gardiner, and other British composers. Mr. Baker is a "record-er" for the Aeolian Company, and is one of the most expert gramophone artists in the world.

Photograph by Bassano.

her shoes, of brocade like her frock, had gold heels, and the insteps were adorned with a lattice-work of kingfisher's feathers, each having

Your Delicate Features.



Smooth up the loose skin as shown in this illustration; you will then see what a wonderful difference even this slight alteration makes in your appearance—yet it is but an indication of what is accomplished every day without the least inconvenience.

ESTABLISHED 1910.

I correct the following facial imperfections:

- Flabby, Wrinkled Eyelids
- Superfluous Skin under Chin
- Fallen, Bulging Eyebrows
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I remove the following facial imperfections:

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I improve the complexion by entirely new process which is absolutely harmless.

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a little paste ornament in front. Incidentally, in answer to some chaffing remark about the priceless foot-gear, she remarked, "I love my feet, and I dress them better than my head." Why shouldn't she?

Hey for the Sun and the Snow!

Winter sports will intrigue the young people this winter more than ever, and youth in these days has little to do with the number of years spent in this best of all possible worlds. Fringed skirts will be in great favour. Some of these are of fancy tweeds ravelled out at the hem, and each strand finished with a tiny tassel at uneven lengths. Jumpers, whatever be their fate in ordinary life, will still be the favourite things for winter sports. These are being shown in thick wool, and with soft collars and adornments in many colours and divers kinds of stitchery. Shetland woollen skirts and jumpers, capes and coats are to be worn, and are most smart and attractive. They must be the real thing to achieve success. The imitation Shetland wool knitted garments have a very butterfly-like kind of life, and may look well for a week or two—after that, the Deluge!



IN A BROWN SHEPHERD'S CHECK CLOAK : MISS MARJORIE GORDON, OF "MY NIECES."

Miss Marjorie Gordon, who is now playing in "My Nieces," at the Aldwych, is shown in our photograph in one of the latest wraps of the moment. It is one of Aquascutum's most successful models, and is called the Glenmoor cape. Carried out in Eiderscutum, fleecy soft wool, it is provided with a detachable beaver shawl collar, which completes the colour scheme of brown shepherd's plaid, and has a belt which can be worn inside or out, as desired.

Cloak by Aquascutum, Ltd., 100, Regent Street.

Photograph by Bassano.

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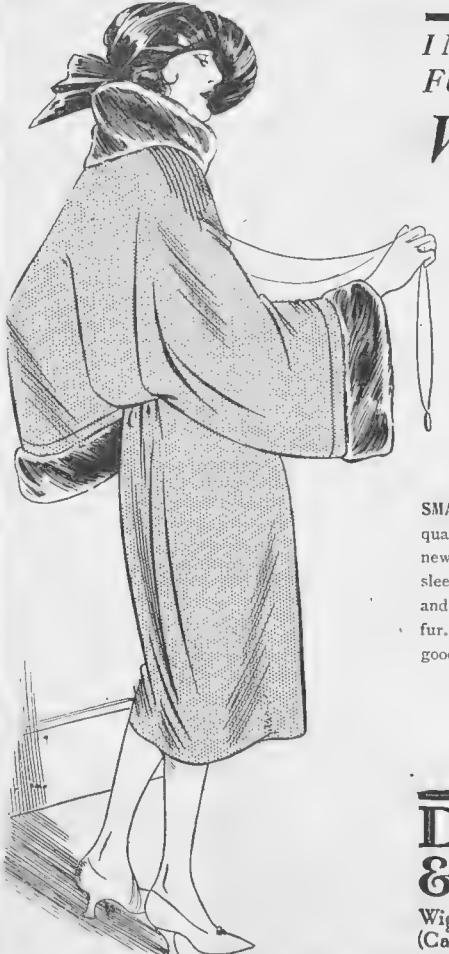
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SMART COAT for street wear in fine quality Velour Cloth, cut on entirely new lines with pouched back and cape sleeves, lined throughout with silk and finished at cuffs and collar with fur. In navy, black, and a few good colours

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KNITTED WOOLLEN DRESS (as sketch), made from best quality yarn in a large range of beautiful shades and embroidered wool in contrasting colours, as shown. Can be worn either open or closed at the neck. Suitable for skating and general sports wear.

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164
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Smart Patent Oxford Shoe, Paris toe, leather heel ... 55/9



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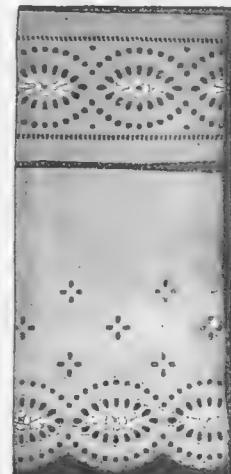
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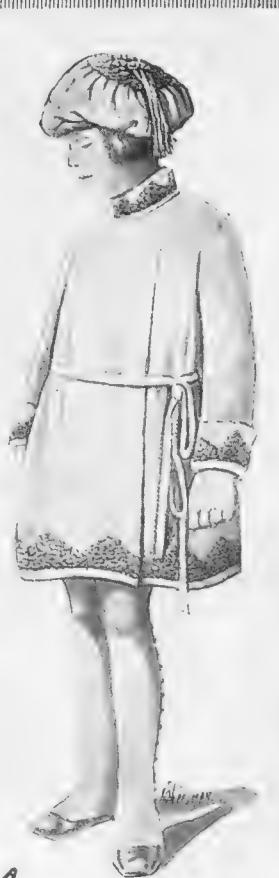
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Rising 7/6 each size.



Black and Silver Brocade Court Shoe, smart toe, Louis XV. heel. 69/6



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"DAKIN"

A handsome model, cut on bold and generous lines, with the new wide wing sleeves. Made of All-Wool Velour, in colourings especially appropriate for the present season, lined through with fancy Brocade, and trimmed on collar and cuffs with fine quality Fur, in a shade to tone with the Velour.



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Charming Cloak (as sketch) in Finest Electric Seal

30 GNS.

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Attractive Hat, in Velvet with shaded feathers at back. In all colours.

Price **6½ Gns.**

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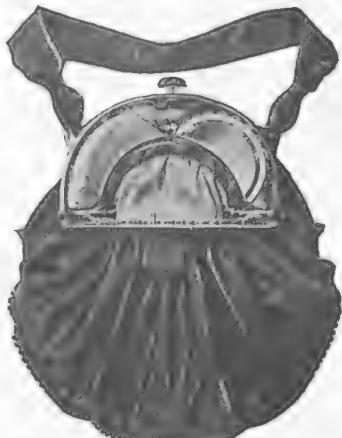
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IN an immense variety of new and exclusive shapes especially designed and made in our own workrooms from materials of exceptional quality and value.

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Charming TEAFROCK in heavy silk Crêpe-de-Chine, crossover bodice with small cream vest, new spiral frilled skirt finished at waist with flower. In all colours and black.

£5 19 6
Outsizes 21/- extra.

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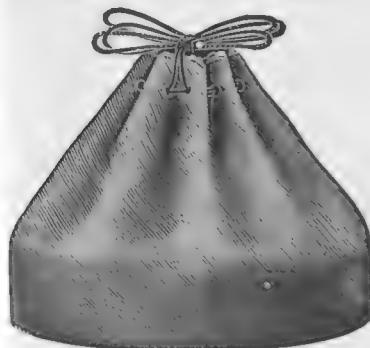
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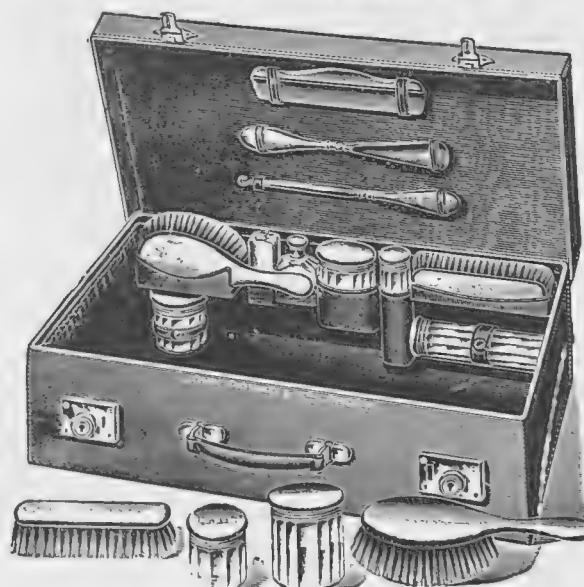
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LADY'S FITTED DRESSING CASE, made best BROWN HIDE, lined moire silk, plain stout SILVER Fittings. Complete with waterproof cover. Size 22 x 13½ x 6 ins. £27 15 6

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LADY'S JEWEL CASE, in REAL MOROCCO LEATHER, lined VELVET, separate TRAY.

8 x 5½ x 3½ 9 x 6 x 3½ 10 x 6½ x 3½
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LADY'S REAL MOROCCO WRIST BAG, lined LEATHER, GILT FRAME with inner division, fitted Mirror and Puff Case.

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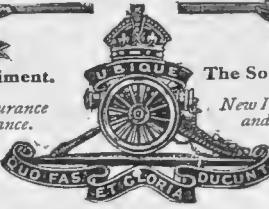
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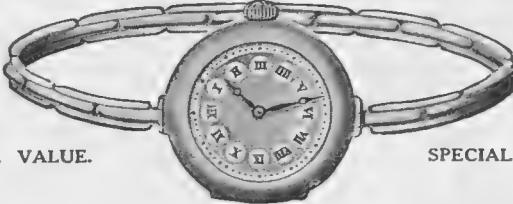


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GOLD WATCH BRACELET.



SPECIAL VALUE.

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15-Jewel Lever Movement in Strong Gold Case
Mounted on Gold Expanding "Britannic" Band

£7 7 0

76 & 78 REGENT STREET, LONDON, W.

CITY NOTES.

LOANS FROM AMERICA.

THE whole of Europe and a good many other parts of the world are starving for credits with which to buy food and raw materials, and yet, with a few exceptions like Queensland's recent effort, borrowers do not seem to be able to get the accommodation they require in America, the richest nation in the world, except on terms which are so onerous as to be impossible. And at one time the possibility of New York supplanting London as the financial centre of the world was a source of worry and concern to many people over here! It is a curious state of affairs, and is made more interesting at present by the imminence of discussions at Washington on the funding of the Allied debts over there.

Some figures in Otto Kahn's "Reflections of a Financier" throw considerable light on this question. Americans have never been accustomed to invest money outside their own particular businesses; and, apart from War Bonds, not more than four per mille of the population hold a bond or a share.

Then, of course, there is an immense amount of development work offering outlets for the profitable employment of capital in their own continent, unaffected by the chaos created by the Great War and the Peace of Versailles.

These reasons, and such factors as geographical position, lack of experience, etc., are undoubtedly most important; but the dominating handicap under which the country labours is the existence of some fourteen billion dollars of tax-free securities. Were there a large body of investors of moderate means, it would not be so important; but the bulk of those who could conceivably be interested in foreign loans are well-to-do men on whom the income tax presses very hardly. State, municipal, and county bonds can be bought on a 5½—6 per cent. basis, and exempt from income tax, which is on a very steeply graduated scale, rising to as high as 7½ per cent. in the case of the largest incomes.

The result of this is, obviously, that only those with very moderate incomes are interested in investments which are subject to taxation; and in order to attract the wealthy the rate of interest must be high enough to counteract the tax. In the case of a man with £12,000 or £13,000 a year the rate necessary to effect this is already over 8 per cent., while it would not pay a man with double that income to accept a return of 13 per cent.

The amount of credit extended to Europe by private firms in America is larger than is generally believed, and unless loans can be floated and absorbed by investors over there the difficulties of doing anything further are almost insurmountable.

Modification of the incidence of the income tax is always possible, but until that is done we think it would be unwise to imagine that either discussions or conferences will achieve very much.

FINANCE IN A FIRST-CLASS CARRIAGE.

"I sold some shares of my own yesterday, at one-and-ninelpence," said The Broker, "for which I gave a guinea about a couple of years ago."

"What were they?"

"What made you sell them?"

"Why didn't you wait and see it through?"

"One-and-nine isn't worth having."

The Broker told them what the shares were. "Known everywhere, of course," he added. "And they're Preference, mind you, with participating rights, to make it more ironical."

"But surely, with a loss like that, it would have paid you better to see the whole lot go, or risked the chance of the company coming right later on?"

"I can't see any sense in selling at one-and-ninelpence," repeated The Merchant. "Even if you held fifty thousand shares, you would only realise something under five thousand pounds."

"Hark at you! I had three hundred, if you want to know, so I lost the best part of a pound a share."

"But why sell?"

"What an inquisition! I'll tell you. And it's the identical reason that is causing thousands of other people to sell, for whatever the things will fetch, shares that cost ten or twenty times to-day's price."

"You mean being fed up?"

"That's part of it. And what's more, I am afraid that the concern will have to reconstruct, write off chunks of capital, and make an assessment. I don't want to put more money into it, so I sold the stuff at a next-to-nothing price."

"What are you going to do with the money?"

"Put half of it into War Savings Certificates for the kids, and give the other half to my wife to buy something she saw the other day in *The Sketch*, and hankered after. She can wear it as a monument to a husband's folly and three hundred of the best."

"You grow morbid, Brokie. Been reading Ibsen or Oscar Wilde? 'De Profundis' or 'Ghosts'?"

The Broker's laugh was the reverse from neurotic as he answered that if this were his heaviest loss, he would feel very satisfied.

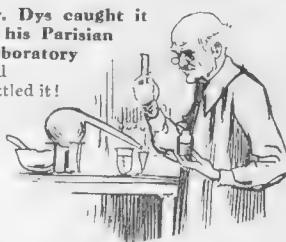
"We made money so easily a couple of years ago," said The Jobber, "that we never dreamed of its being able to melt just as quickly."

[Continued overleaf.]

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should be in every home, for Raising the lightest CAKES,
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The Velvet Gloss of Beauty.

AS Nature varnishes the leaves of evergreen plants, so O-Cedar gives the velvet gloss of beauty to all your floors and furniture.

O-Cedar Mop Polish

O-Cedar Polish

A few drops on a damp duster, and you have a highly economical polish which will make your furniture shine and glow.

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Smart tailored coat
frock in face cloth of
excellent quality, fancy
girdle. In navy,
brown, mole and grey.

5½ Gns.

Also made in various
other materials: see
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FASTENINGS. ALSO MATERNITY CLOTHES.

OUR £100 COMPETITION.

ANSWER THESE THREE QUESTIONS:—

1. What feature, from the literary, artistic, or printing point of view, do you think best in "The Sketch"?
2. What feature, from the same points of view, do you like least in "The Sketch," or would prefer to be omitted from its pages?
3. What feature not at present published in "The Sketch" would you like to see introduced?

No literary, technical, or artistic talent is required. Study of the paper and common-sense are alone needed.

ONE HUNDRED POUNDS (£100) WILL BE GIVEN FOR THE THREE BEST ANSWERS from any one reader to the three questions printed here. It must be understood, of course, that the Editor's decision as to the winner of the prize is final and cannot be discussed.

Each set of questions and answers should be written on a sheet of paper and signed with a pen-name: Another sheet of paper should bear your pen-name and your actual name and address. Thus:

SHEET 1.

1. The feature I like best in "The Sketch" is (e.g. "Motley Notes"); because, etc., etc.
2. The feature I like least in "The Sketch" is (e.g. "Motley Notes"); because, etc., etc.
3. The feature I should like added to "The Sketch" is, etc., etc.

(Signed)

CROIX DE GUERRE.

SHEET 2.

CROIX DE GUERRE.

ADAM ABEL,

3917, Blank Grove,

W.

On receipt of these, the sheets will be separated, and the Editor will only see the pages signed with the pen-name. This is so that the Editor of *The Sketch* may not know to whose opinion he has given the prize, until after he has given the decision. Thus he will judge without knowing whose opinion he has seen.

The name of the winner and his, or her, address will be published; but, obviously, not the suggestions.

NOTE.—All answers must reach "The Sketch" Office, 15, Essex Street, Strand, London, W.C.2, before Jan. 1, 1922. They should be addressed, "Competition," "The Sketch," 15, Essex Street, Strand, London, W.C.2.

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Continued.

"Much more quickly," corrected him The Merchant. "It is the tremendous falling-off in the value of stocks—I don't mean stocks and shares, but stocks of materials and so forth—that has knocked down values so cruelly."

"And companies capitalised their shares, their reserves, their very shirts, at ridiculously inflated prices."

"Oh well," said The City Editor, "it's no use crying over spilt ink. Things have gone from one extreme to the other—"

"As the dog said when he was stung on the tail by the wasp that he had just flicked off his nose."

"Funny little man!" replied The Broker. "We love the latest jokes."

"And after everything's been too high, the tendency is bound to be for it to go too low. There will be a medium some day, and we shall see trade springing up again like a pogo-stick."

"I do think that we have lost some of our proper sense of values," The Engineer reflected. "First of all, the abundance of paper money made us pay absurd prices. And now we're afraid to buy anything at any price, on the chance of its going lower."

"I find that people are inquiring whether there's anything at rubbish prices that will come right by-and-by."

"What do you mean by a rubbish price? One-and-ninepence?"

The Broker aimed a well-directed match at his friend's face and—

"By the way," put in The Engineer suddenly. "I'd rather like to come into the Stock Exchange for the Two Minutes Silence. Is it very impressive, and do you think you could get me in?"

The Jobber replied, very quietly, that it was naturally impressive when five thousand men, all of them having lost partner or clerk, son or other relative, were all thinking of the same thing for Two Minutes in silence. "But it is hardly the thing for outsiders to come in to watch as a kind of a show, do you think?"

The Broker added something in the same strain. "It is an almost intolerable ordeal, and yet none of us would miss it for worlds."

The Engineer answered that he fully appreciated what they both said, and The City Editor changed the subject.

"When you talk of rubbish prices," he reverted, "it seems to me that San Paulos, United of Havana, and some of the Argentine Railway stocks would answer the description very well."

"San Paulos were over 200 when war broke out," The Broker recalled. "And now they're under 90. It's an appalling drop."

All the fault of the Brazilian exchange, of course. Directly the milreis rises, so will Paulos. A snip. The line will never default. It can't go broke."

"But look at the Argentines."

"That's rather different. People think of Canada and Grand Trunk. They're afraid—"

"That's absurd," declared The Engineer. "The two cases are entirely different."

"All the same, clients do fear that there's the similar sort of danger, and they have got wind up about it."

"Then you can tell them it's all moonshine, and they're starting at the sight of their own pallid fears," The City Editor declaimed.

"I should like to have you in my office to deal with the correspondence," The Broker wished. "What do you do in your spare time?"

"Work," was the prompt response. "I'll come if you like. Salary? Five thousand a year, tax free, and a couple of thou. for entertainment allowance. Ten years' agreement, I suppose? When shall we start?"

"Any Sunday you like," said The Broker affably. "Are you sure you can do it for the money?"

The Jobber asked whether he could join the staff as a junior assistant.

"You're all very flippant," complained The Merchant. "I haven't heard one really good tip this morning."

"San Paulos, for the investor," The Broker reminded him.

"Gedulds, in the Kaffir Market," The Jobber ventured. "Fifty per cent. rise as soon as things get going."

"Going up, I suppose you mean," commented The Engineer. "They get going now, but it's always the wrong way."

"Now, not always," protested The Jobber. "Gedulds won't let you down."

"What makes you say that? Got any good reason?"

"A hundred good reasons."

"Well, what are they?"

"A hundred Gedulds of my own, of course!"

Friday, Nov. 4, 1921.

ANSWERS TO CORRESPONDENTS.

Only letters on financial subjects to be addressed to the City Editor,
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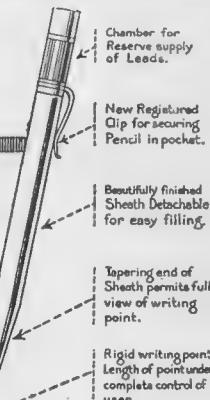
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Smear some pure mercolized wax over the face at bed-time, wash it off in the morning with warm water, rinsing finally with cold. After a day or two of this treatment, the oxygen in the wax will have absorbed the discoloured outer skin, leaving the clean new skin beneath free to breathe. This is the only scientific way to obtain a really good natural complexion. Nothing is better for the neck and arms, of course, than to treat them in the same way.

A VERY UGLY THING,

and one that will ruin any complexion, is the obnoxious presence of blackheads. The simplest and best way to remove them is to bathe them in a little warm water, in which a tablet of stymol has been dissolved. They will then come out, without forcing, on the towel.

The texture of the skin depends on the size of the pores. When the pores are over-enlarged, the skin becomes coarse and "shiny" and blackheads form on the face.

To keep the skin fine-grained an occasional astringent is needed. A sparkling face-bath with stymol is really excellent for keeping the pores normal.

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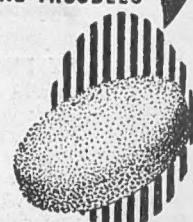
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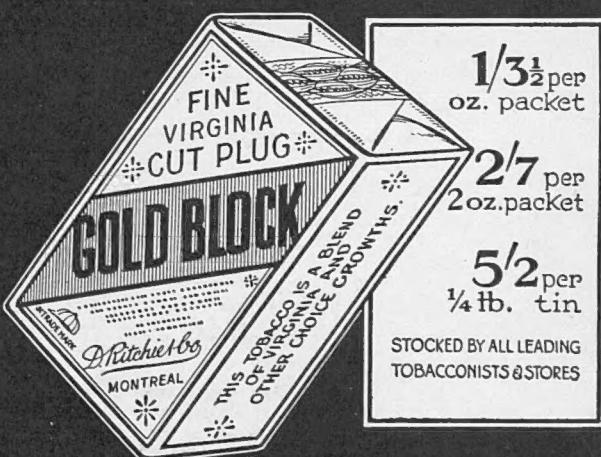
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